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Old-Time New England

THE BULLETIN OF

The Society for the Preservation of New England Antiquities

VOLUME XIX

JULY 1928—APRIL 1929

Harrison Gray Otis House

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Vol. XIX, No. 1 JULY, 1928 Serial No. 53

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THE BULLETIN OF

The Society for the Preservation of New England Antiquities

Abigail Adams Bedroom
ADAMS MEMORIAL, QUINCY, MASS.

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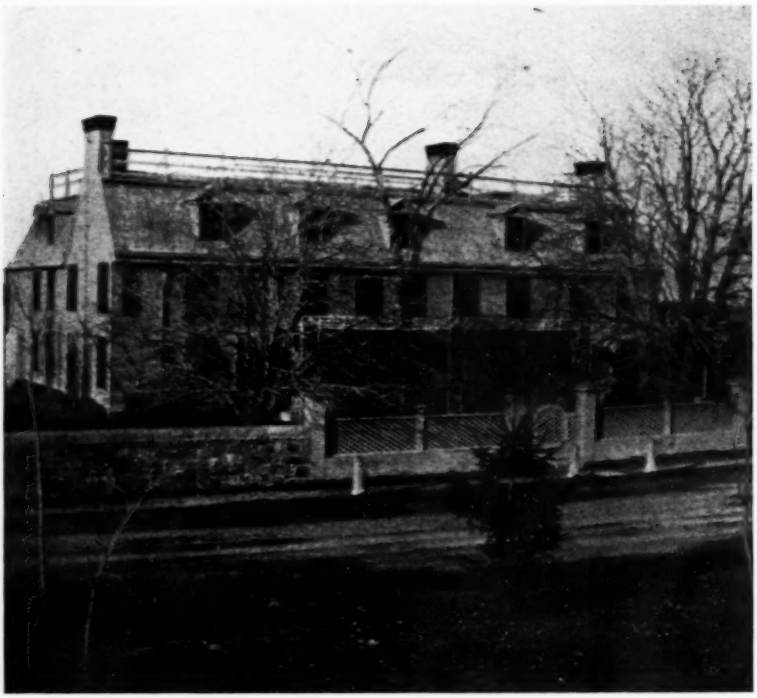

The Adams Mansion, Quincy, Mass.

FROM A STEREOGRAPH MADE ABOUT 1870, IN THE COLLECTION OF THE SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES

Old-Time New England

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The Society for the Preservation of New England Antiquities

A QUARTERLY MAGAZINE
DEVOTED TO THE ANCIENT BUILDINGS, HOUSEHOLD FURNISHINGS, DOMESTIC ARTS, MANNERS AND CUSTOMS, AND MINOR ANTIQUITIES OF THE NEW ENGLAND PEOPLE

Volume XIX JULY, 1928 *Number* 1

The Adams Mansion

The Home of Presidents John Adams and John Quincy Adams

By Henry Adams, 2d.

THE house in Quincy, once the home of John Adams, John Quincy Adams, and Charles Francis Adams, the oldest part of which was built in 1731 by Leonard Vassall, has been placed in charge of Trustees to be maintained as an Adams Family Memorial. On the death of Brooks Adams, in February, 1927, the last of the family to occupy the house, the surviving members of the family decided to form a corporation to take over the "Old House," as it was always called, and maintain it as a Memorial, like Mount Vernon, Monticello, The Hermitage, and other homes of men whose names are part of the nation's history; but keeping as far as possible the personal contents untouched — as though the house was still lived in.

This house has unusual associations — more so than any other — given it by its occupation, from the winning of our independence to the present day, by four generations of the same family, father and son, three of whom attained national fame. Of these the first was John Adams, who, a young lawyer, before the Revolution forseeing and taking an active part in the growing revolt, yet in the trial of the British soldiers for the "Boston Massacre," had the courage to appear for the defence, although his real sympathies were later to make him one of the signers of the Declaration of Independence. When war began, his earnest support won for George Washington the appointment to chief command of the American forces. At the end of the war he was one of the Peace Commission at Paris, and also Minister to the Court of St. James's, and while in London arranged for the purchase of his future home in Quincy, which he called "Peace Fields," because of the treaty of peace he had helped negotiate. His desire was to come home and live here in retirement; but becoming Vice President for Washington's two terms, and President from 1796 to 1800, only the summers could be spent in Quincy. From this house he was driven to Philadelphia to be inaugurated the second Pres-

ident. From 1800 till his death on July 4, 1826, he lived here the year round, winter and summer. In this house he died. At his death his son John Quincy Adams came here to live. His term as sixth President was just ending; but he had no idea of retirement. Soon elected to Congress, his fiery oratory and bitter attacks on slavery made him a storm centre in the House and won for him greater fame and following than had ever been his as President. He was stricken at his desk in Congress. After him the Old House belonged to his son, Charles Francis Adams, Minister to England during the Civil War, whose note to Lord John Russell — "It would be superfluous in me to point out to your Lordship that this is war" — has never been forgotten. This message was sent at the end of negotiations called "The Battle of the Rams." The Lairds of Liverpool were building at Birkenhead, two iron clads for the Confederacy. Had they gone to sea they might have raised the blockade by which the North was slowly but surely exhausting the Confederacy. Through the tireless efforts of Minister Adams such proofs of their destination were produced and such pressure brought to bear that on September 3, 1861, Lord Russell was forced to forbid their sailing. But he sent no notice of his decision to the American Minister. On September 1st, Lord Russell had written Mr. Adams that he could not interfere with the vessels. To this letter Mr. Adams replied on September 5th with this "declaration of war" which has since become so famous. But he had already won the battle without it. After the Civil War, Charles Francis Adams was appointed one of the arbitrators on the Tribunal at Geneva to pass upon the Alabama claims. Obtaining an award in favor of his country was his last act in public life. From Geneva he came home to retirement in Quincy. The last of the family to live in the Old House were his two sons—Henry Adams, the historian, who wrote the "History of the United States, 1801-1817," and his better known autobiography "The Education of Henry Adams"—and Brooks Adams (the youngest child) who wrote many essays, among others "The Law of Civilization and Decay" which has been translated and published in other countries than his own. The death of Brooks Adams on February 13, 1927, brought the century and a half of the family occupancy of the Old House to a close. Such associations as these are the reasons for the surviving members of the Adams family wishing to keep the Old House unchanged — a Memorial to those who had lived in it.

The land on which the house stands was purchased by Major Leonard Vassall in 1730, and the house built the next year. Major Vassall, a wealthy merchant owning extensive sugar plantations in the West Indies, came to Boston in 1723 and shortly after bought this place in Quincy, then a part of Braintree. He also owned a large and fine house in Boston, on what is now Summer Street, near Hawley. Many of the wealthy men at that time had farms in the country where they spent the summers, and that was probably the purpose for which Leonard Vassall built this Braintree house. As originally built it was small and contained, on the ground floor only the panelled room, dining room, and entry; on the second floor, the bedroom and guest room; and in the attic three smaller rooms. After the custom of the tropics the meals had to be brought from a separate house in the rear, where were the

Stairway probably built in 1731

kitchen and servants' quarters. The main house was well built. The staircase is as firm today as when it was put in, and the floors and sills show no signs of sagging. The two gable ends are of brick on solid foundations; then without windows, making the house dark like all tropic houses.

Leonard Vassall died in 1737. By the terms of his will the big house in Boston was sold and his property distributed among his children; except the Braintree farm and house, which were left to his widow, Phebe; but if she married again the property was to go to his daughter Anna. In 1738 his widow did marry again, Thomas Greaves of Charlestown, so by the terms of the will his daughter became the owner. In 1749 she married John Borland and the property then passed to the Borland name. The Borlands did not live long in Braintree; in 1765 they bought the big Apthorp house in Cambridge on Linden Street and were living there when the Revolution broke out, although they still owned the Braintree farm. In 1778, because of Borland's Tory sentiments, the Braintree farm was confiscated. In 1780, Richard Cranch, the brother-in-law of Abigail Adams, leased it from the court. Finally, in 1787, John Adams, then in London, through a settlement with Leonard Vassall Borland, the son of John Borland, the Tory, who had died in 1775, became the owner of the property.

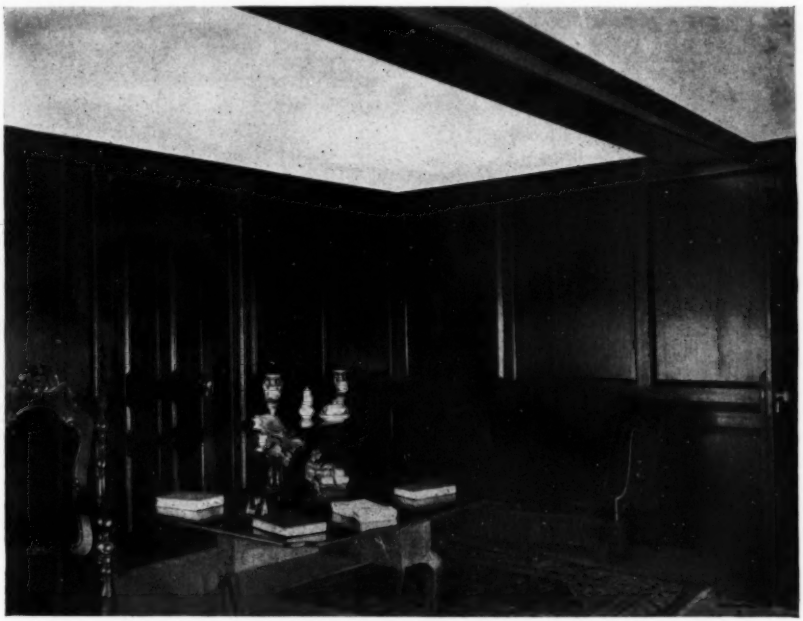
As time went on the house has been added to by successive generations. In 1788 John Adams built the kitchen ell as far as the granite coping, and in 1800 the large gabled ell containing the East Hall, Long Room, and Study. About 1835 John Quincy Adams built the passage along the north side of the house between the two ells. In 1875 or thereabout his son, Charles Francis Adams, for servants' quarters, added thirty feet to the kitchen ell. In 1870 the stone library was built, and a porch on the east side of the Long Room which, in 1925, was taken down by Brooks Adams because it made the room so dark that the pictures could not be seen.

The Panelled Room

This room is panelled from floor to ceiling with San Domingo mahogany. Leonard Vassall had panelled his Boston house with mahogany from his plantations and probably had this done at the same time. The panelling is beautiful; but John Adams, because in winter he found it dark and depressing, had it painted white. There has always been a tradition that, in doing repair work, the mahogany was discovered by accident. The truth is, Charles Francis Adams, knowing his grandfather's dislike of the dark wood, and knowing that the mahogany lay beneath the paint, about 1850, when he had the room renovated, restored the panelling to its natural color.

This room is the finest room in the house. With its panelling and outlook over the garden, always cool in summer and sunny in winter, it has left more lasting impressions than any other. Here is the red velvet sofa on which John Adams sat, when, at ninety, his portrait was painted by Stuart, and here as he saw her sitting in this room, Henry Adams, in "The Education of Henry Adams," portrays his grandmother, Mrs. John Quincy Adams:

"Then it was that the little Henry, her grandson, first remembered her,



The Panelled Room built in 1731

from 1843 to 1848, sitting in her panelled room, at breakfast, with her heavy silver teapot and sugar bowl and cream jug, which still exists somewhere as an heirloom of the modern safety vault. By that time she was seventy years old or more, and thoroughly weary of being beaten about a stormy world. To the boy she seemed singularly peaceful, a vision of silver gray, presiding over her old President and her Queen Anne mahogany; an exotic, like her Sevres china; an object of deference to every one, and of great affection to her son Charles; but hardly more Bostonian than she had been fifty years before, on her wedding day, in the shadow of the Tower of London."

The Dining Room

On the walls of the dining room are portraits of General and Martha Washington, painted by Savage at a cost of $46.66 each. The receipts are pasted on the back of the canvas. Josiah Quincy, President of Harvard College, used to like to look at them and said that Washington looked just like that before he lost his teeth. The other portrait is of Edward Boylston, cousin of Susanna, the mother of President John Adams. Here, in "Figures of the Past," Josiah Quincy describes dining informally with John Adams, when he was an old man and Josiah Quincy was about six:

"When I was about six years old, I was put to school to the Reverend Peter Whitney; and spending the winter in his family, was often asked to dine on Sunday with Mr. and Mrs. Adams. This was at first somewhat of an ordeal for a boy; but the genuine kindness of the President, who had not the smallest chip of an iceberg in his composition, soon made me perfectly at ease in his society. With Mrs. Adams there was a shade more formality. A consciousness of age and dignity, which was often somewhat oppressive, was customary with old people of that day in the presence of the young. Something of this Mrs. Adams certainly had, though it wore off or came to be disregarded by me, for in the end I became strongly attached to her . . .

"I well remember the modest dinners at the President's, to which I brought a school boy's appetite. The pudding, generally composed of boiled corn meal, always constituted the first course. This was the custom of the time, — it being thought desirable to take the edge off of one's hunger before reaching the joint. . . . I can distinctly picture to myself a certain iron spoon which the old gentleman fished up from the depths of the pudding in which it had been unwittingly cooked; but of the pleasant things he said in those easy dinner talks no trace remains."

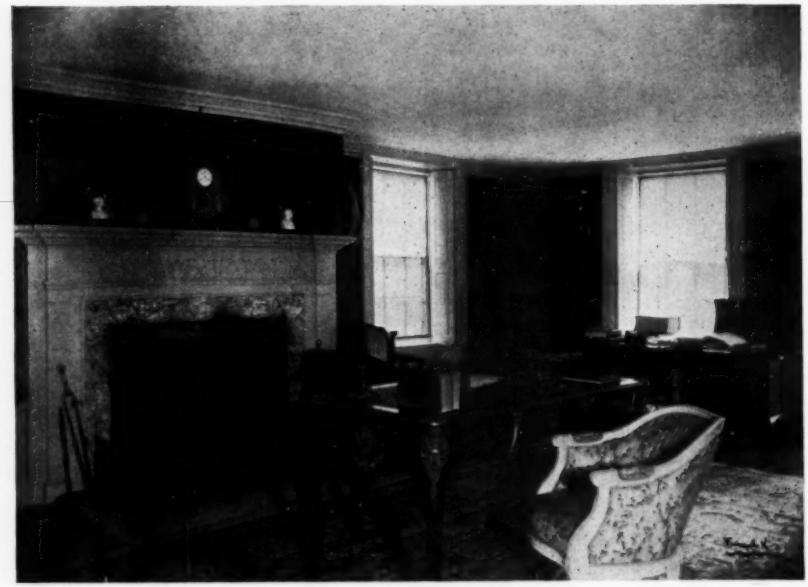
The East Hallway or Long Hall

This is in the part of the house added by John Adams in 1800. The construction is not nearly as good as the original Vassall part, but it has lasted many years. In the corner by the front door is a stand of canes. Some are presentation canes: one is John Quincy Adams'; one with an ivory dog's head belonged to Charles Francis Adams, Civil War Minister to England; another belonged to his wife Abigail, after she became too lame to walk in the last years of her life. All have silver bands with the name of the owner, and in some cases with the name of the donor. The furniture has no particular interest beyond its ownership. The marble table along the wall belonged to John Adams. The oval gold mirrors belonged to Mrs. Charles F. Adams, the wife of the Minister to England. The embroidery in the frame on the wall was presented to Mrs. John Quincy Adams by the girls' school in Bethlehem, Pennsylvania. This school had also been visited by John Adams in 1777 and described by him in letters to his wife and daughter Abigail, then twelve years old.

The Long Room

This room is also part of the addition built in 1800 by John Adams. Its Louis XV furniture was bought for his apartment in Neuilly by John Adams, when sent to France during the Revolution to negotiate treaties. The chairs, used by Franklin and Lafayette during conferences with him, were originally upholstered in red damask, then done over in green, finally, as now, in brocaded covering selected by Brooks Adams. By the fireplace are Abigail Adams' two face screens; above on the mantelpiece is the little ornamental clock with bronze figures that belonged to Charles Francis Adams' oldest child Louisa Catherine — "Sister Louisa" — Brooks Adams used to call her, who, always gay and brilliant, left a strong impression on her brothers. Henry Adams in "The Education of Henry

The Dining Room



John Adams' Study

HE DIED WHILE SEATED IN THE HIGH CHAIR SHOWN STANDING IN THE CORNER

Adams," tells of her dying slowly of tetanus in Rome, cheerful to the last. On the tables are china ornaments from Henry Adams' apartments in Paris, and photograph albums full of pictures of family friends and their children, and of men famous in England during the Civil War, who gave their pictures to Mr. Adams when he was Minister at the Court of St. James's.

On the walls are portraits of Abigail Smith, daughter of John and Abigail Adams; Colonel Smith, her husband; General James Warren; President John Adams; his wife Abigail; their son John Quincy Adams when a young man; Peter Chardon Brooks, the father of Mrs. Charles F. Adams; Colonel John Quincy at the age of two, for whom Quincy was named; and his mother Anna Shepard.

In this room, in front of the fireplace, were celebrated three golden weddings: John and Abigail (Smith) Adams, October 25, 1814; John Quincy and Louisa Catherine Adams, July 26, 1847; Charles Francis and Abigail Brooks Adams, September 5, 1879. On November 8, 1915, Charles Francis Adams, the son of the last, had he lived one year more, would have celebrated his golden wedding where his fathers did. He died in the preceding March.

Here, after a lapse of almost fifty years, General Lafayette again sat in the same chairs he had sat in at Neuilly, France. He had come to this country on a visit, to be present at the laying

The Long Room, built about 1800

of the corner stone of the Bunker Hill Monument, and on Sunday, August 29, 1824, came out to Quincy to dine with the old ex-President. An account of this visit is in Josiah Quincy's "Figures of the Past," and is also thus described in the diary of Charles Francis Adams, later Minister to England. Being Sunday the visit was made informally; there was no public reception. Sunday dinners in those days were at three. The General and his escort arrived at half past two:

"How many people in this country would have been delighted with my situation at this moment, to see three distinguished men dining at the same table, with the reflections all brought up concerning the old days of the Revolution in which they were conspicuous actors and for their exertions in which the country is grateful. It is a subject which can excite much thought as it embraces the high feelings of human nature. The presence of my father would have been an additional pleasure, but he did not arrive and it is probable that he will not for nine days. My grandfather appeared considerably affected and soon rose after dinner was over. The Marquis had to pass through the ceremony of shaking hands with all the town of Quincy which had collected together to see him. He first stood on the piazza and the men went up one by one; then went into the in-

ner room and there saluted all the ladies . . . I wish to recollect the scene of this day, as the actors will soon depart from this busy scene and memory only can bring to life their looks, their tones, and their language."

He thought, however, that General Lafayette seemed surprised that John Adams had become so feeble and so old since he knew him. The dinner was held in the Dining Room and the reception in the Long Room.

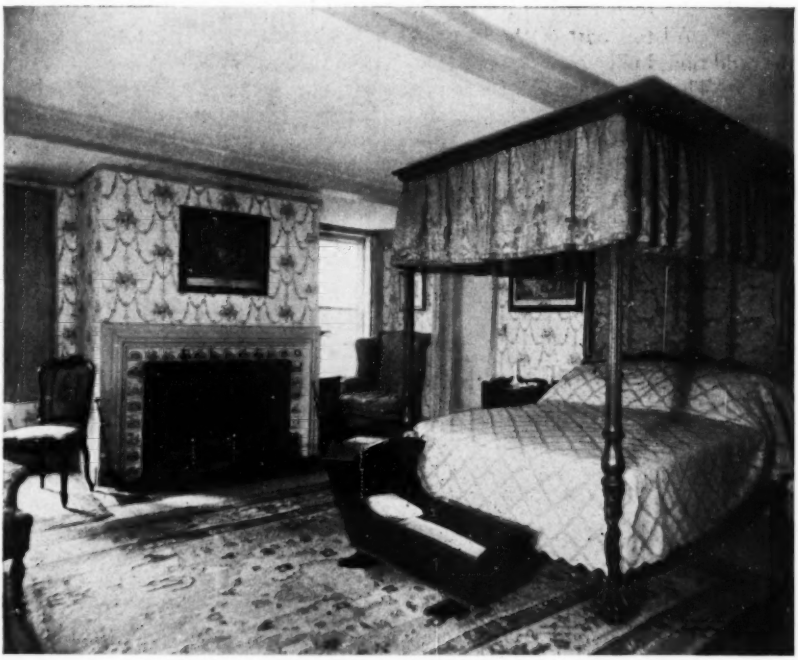
The West Bedroom

This room, for four generations, has been the bedroom of the lady of the house. The oak beams that went into the construction of the house nearly two hundred years ago, can well be seen over the north wall; hardened by time and showing the adze marks of the hewing. John Quincy Adams, when he had the room done over, placed in the back of the fireplace, a brick dated 1788, the year his father came here to live. Around the fireplace are tiles he brought home from Prussia in 1801, where he had been Minister. The engravings on the walls have been there for generations. No one knows who placed them there.

In the window in the southwest corner of the room, looking over the garden, is the writing desk of Louisa Catherine Adams, wife of President John Quincy Adams. Here, again, Henry Adams in "The Education of Henry Adams," tells how he remembers his grandmother:

"The Madame was a little more remote than the President but more decorative. She stayed much in her own room with the Dutch tiles, looking out on her garden with the box walks, and seemed a fragile creature to a boy who sometimes brought her a note or a message and took a distinct pleasure in looking at her delicate face under what seemed to him very becoming caps. He liked her refined figure; her gentle voice and manner; her vague effect of not belonging there, but to Washington or to Europe, like her furniture, and writing desk with the little glass doors above and little eighteenth-century volumes in old binding, labelled 'Peregrine Pickle' or 'Tom Jones' or 'Hannah More.' Try as she might, the Madame could never be Bostonian, and it was her cross in life; but to the boy it was her charm. Even at that age he felt drawn to it."

The old four-post bed in this room has been used by the lady of the house for four generations. Here died Abigail Adams, and Abigail, the wife of Charles Francis Adams. There have been many deaths in the Old House; but only one birth, that in 1867, of Mary, the daughter of Charles Francis Adams, son of the Minister to England. She was born in this room. Near the fireplace is a large, high-backed arm chair that belonged to Abigail, the wife of the Civil War Minister. To her grandchildren, still living, she was a familiar sight sitting in her chair, too lame to move, her feet on her footstool, talking brightly to her visitors who sat on a long sofa nearby. At the foot of the bed is a little cradle on rockers that came from the old houses at the other end of the town, the birthplaces of the two Presidents. Made by the village undertaker, in it has been rocked to sleep John Quincy Adams and, after him, many others of the family. On the landing outside the door of this room is an old eight-day clock that belonged to John Quincy Adams. It has



Abigail Adams' Bedroom

always stood there, but nothing is known about it.

The Centre Bedroom or Guest Room

In one corner of this room is an old double bed of heavy, dark wood ornamented with brass, that once belonged to Daniel Webster. In the last years of his life he gave it to Peter Chardon Brooks in settlement of a debt and he in turn gave it to his son-in-law, Charles Francis Adams, who placed it here. Nearby is a little three-legged washstand with a tiny jug and basin, that belonged to John Adams. In a window is a larger washstand of John Adams with its equipment of large washbasin, foot-bowl, and pitcher of those days. Beside it is a large pier glass swung in a frame, that was given to Mrs. Charles F. Adams in 1820. Across the room, against the wall, is the travelling bureau of John Quincy Adams, an interesting piece of furniture combining arrangements for all dressing equipment when travelling, together with a desk with places for writing materials and document cases — even a little hidden drawer is built in under the ink well.

East Hallway or Long Hall

This hall on the second floor over the entrance and hall below is only an

entry for the rooms and space for the staircase. All this part of the house is the addition built in 1800 by John Adams. There are several pieces of furniture here; but only one of much interest. At the head of the stairs is a Chinese cabinet given to Mrs. Charles Francis Adams when she was married; at the other end of the hall is another large, swinging pier glass, so popular before the Civil War, also of hers. The interesting piece of furniture is a large chest of drawers almost seven feet long, with a peculiar bulging front decorated with rams' heads on the corners, and resting on heavy claw-like feet. The house has few linen closets, and it was the custom of the revolutionary period to keep all such things in large chests such as this. It is an English piece of furniture, brought home by John Adams when he returned from England after the Revolution.

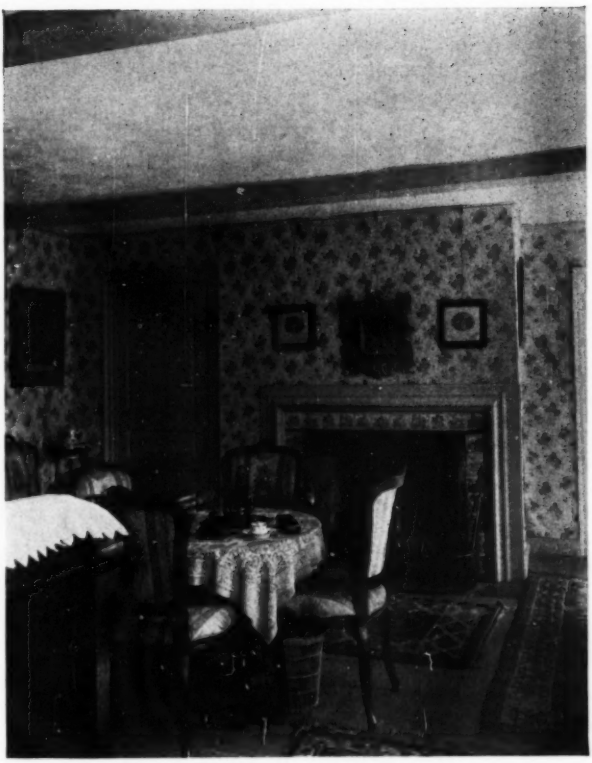
The Study

This room, built by John Adams as a library, having windows on the east and south, is always cool in summer. John Adams spent much of his time here during the last years of his life, and here, on July 4th, 1826, after ninety years, his life ended. His son, President John Quincy Adams, having been notified that his father's death was not far off, was then on his way from Washington. Travel in those days was slow and the news of the old ex-President's death met him when he was at Baltimore, still four days' journey from Quincy. That July 4th was a jubilee year, the fiftieth anniversary of our independence, for which special celebrations were being held all over the country. That morning a committee of Quincy men called on the old ex-President and asked him for some message — if only a few words — suitable to the day. He gave them a toast, as the custom then was, of just two words, "Independence Forever." They were almost the last words he spoke, for that evening he passed away. In a corner of the study is a high-backed, upholstered armchair. In this he was wont to sit, and while sitting here it was seen that the end was at hand. In his memoirs, John Quincy Adams says:

"In the night of Monday (3rd) he suffered much. On Tuesday morning an express was sent for my son George, who was at Boston attending on the celebration of the day. He came out immediately; was here between noon and one. He was recognised by my father, who made an attempt to speak to him, but without success. George received his expiring breath between five and six in the afternoon. He had in the morning been removed from one bed to another, and then back. Mrs. Clark said to him that it was the 4th of July, the fiftieth anniversary of our Independence. He answered, 'It is a great day. It is a good day.' About one in the afternoon he said, 'Thomas Jefferson survives'* — but the last word was indistinctly and imperfectly uttered. He spoke no more. He had sent as a toast to the celebration at Quincy, 'Independence Forever.' Dr. Holbrook said his death was the mere cessation of the functions of nature by old age, without disease."

The furniture in the study, because it was used in the life-work of the two Presidents, has different associations from that in the rest of the house. Most of it belonged to them. On each side of the fireplace are the two globes, now

*Thomas Jefferson also died July 4th, 1826.



The Guest Chamber

long out of date, used by John Quincy Adams. He delighted in the study of astronomy, and one, a celestial globe, shows the Signs of the Zodiac in fanciful form. At the centre table, back to the fireplace, is his study chair, leather covered with rounded back and sides. It has been used by three generations of the family. On the table stands his gilt ornamental First Empire clock, which he brought home after some one of his foreign appointments. Against the north wall are two high cabinets that belonged to John Adams. One of them, inlaid with brass four-leaved clovers, is of the original "highboy" type, with folding doors, and drawers of varying size. There is also here a piece of furniture, a heavy chest of drawers with a sliding, desk-like top that has been in the family longer than any other. John Adams had it in the cottage where he first lived after his wedding; how he came to have it is not known. Brooks Adams prized it highly. On the walls are various pictures that have hung in the house for generations; on a table is a portfolio containing engravings of four of Trumbull's Revolutionary paintings given John Quincy Adams by the artist; a sketch by the fireplace shows the Old House as it appeared when John Adams bought it. In this room there are no family portraits.

The Study has from time to time been used for other purposes. It ceased to be a library, for which it had been intended by John Adams, when the stone library was built in 1870. Brooks Adams restored it as a study, replacing in it the old furniture it formerly had and adding some from his brother Henry's apartments in Paris.

The Stone Library

This structure of Quincy granite, standing in the garden apart from the house, was built in 1870 by Charles Francis Adams, just before leaving for the Arbitration Convention at Geneva. The Old House had no room for John Quincy Adams' library which was increased by his own, nor any quiet place for him to read and work. Here, toward the end of his life, most of his time was spent. He is the only one that is associated with the Library; but he is remembered by many now living, reading there on quiet summer days, surrounded by the high walls of books, in tiers from floor to ceiling. On these shelves are copies of all the literary productions of the family. These books are the real objects of interest in the Library, but there are others. The roof bears the gilded weather vane from the Second Meeting House of Braintree, with the date 1666 cut in the vane, given to John Adams after the Church was torn down. On the mantlepiece are two horse pistols from the field of Waterloo, brought home by John Quincy Adams who was then Minister to England. Henry Adams speaks of them in his autobiography. In a corner of the Library there is, what the family will never part with, the desk at which John Quincy Adams fell, when he was stricken on the floor of Congress.

The garden was laid out by the Vassalls and looks today much as it did then. Abigail Adams speaks of it in a letter when the house was bought and her rose bush can yet be seen, transplanted from where she placed it under the Long Room windows.

Since the death of Abigail, the wife of Charles Francis Adams, the Civil War Minister, the Old House has, down

A walk in the flower garden

to the present day, been used by Brooks Adams, her son, as a summer home, and for a while by his brother, Henry Adams, when he was writing his "History of the United States." Living in the Old House, where three generations had lived before him, Brooks was the last of the family to remain in Quincy. Returning every summer till his death on February 13, 1927, it was his pleasure to keep the place and its many associations alive. In front of the main doorway are flagstones set in the wooden piazza. These he discovered half-buried in the ground underneath, and reset them that they might again be in use, as in the times of the Vassalls. The rest of the piazza is unchanged; but the chestnut trees that stood along the wall and by the gates in John Adams' time, have long since died and been removed, although well remembered still.

During the last years of his life, Brooks Adams often expressed the hope that somehow after his death the Old House would be kept on by the family as he had kept it. Many plans were suggested; but his known desire that it should never leave the family awakened that interest which brought about this plan for its preservation as a Family Memorial.

Early Whitewood Furniture

By Andrew L. and Kate G. Winton

Illustrated by examples from their collection

IN Fairfield County, Connecticut, where the writers are struggling to preserve local antiquities, whitewood, the product of the tulip tree, was one of the commonest cabinet woods during a long period beginning with the first settlement and extending until after the Revolution. It replaced pine which was the common soft wood of eastern New England. Whitewood was also used in a much wider region, the extent of which is yet to be determined.

Today, even where most abundantly found, whitewood is the Cinderella of cabinet stock, forced to mope in the kitchen, the back bedroom, or attic, while mahogany, cherry, maple, walnut, and pine grace the halls of mansions and museums. Worst of all when this outcast, by reason of soft coloring and graceful lines, has been dragged from oblivion by an antiquarian godparent, it has been under the name of a less attractive stepsister — pine. The term stepsister is significant as pine has no close kinship to whitewood, being the product of a tree belonging not only to another family but to a widely different group.

In our perusal of antiquarian books, journals, and catalogs we recall only once finding whitewood mentioned. At sales it also has been slighted. Auctioneers well versed in antiquarian lore have persistently classed the wood as pine and well-known collectors have rested satisfied with the erroneous classification.

There may be reason for omitting in the list of early cabinet woods some of only occasional use, such as butternut and sycamore, or for grouping cherry, apple, and pear together as "fruit woods," but whitewood is a common wood and furthermore permits of no logical grouping with other species.

After brooding long over this slight, albeit unintentional, of an important and distinctly native wood — even the genus is exotic to Europe! — we feel called on to submit the case to the public for fair dealing, offering as evidence examples of unquestioned authenticity collected without regard to wood in Fairfield County, Connecticut.

Characters of the Tulip Tree

The tulip tree (*Liriodendron tulipifera L.*) belongs to the magnolia family. It is alike beautiful in its foliage, flower and stately habit of growth. Like oak, maple, cherry, and walnut it is a broad-leaved species widely separated in the scheme of classification from the conifers which include the various species of pine. Coniferous trees are commonly but loosely known as evergreens, ignoring the fact that the larch is a deciduous conifer and that some broad-leaved trees as, for example, holly, are evergreens. The ginkgo tree from the orient is the only well-recognized connecting link between broad-leaved and coniferous trees.

It would be hard to find trees more unlike than whitewood and pine. The leaf of the tulip tree suggests that of the sugar maple with the end cut off and slightly notched. It is smooth and lustrous. The flower is tulip-like, hence

the name tulip tree. The petals are of a greenish cream color with orange markings at the base. Unlike a tulip there are numerous pistils forming a cone in the center of the flower. Because of the height of the tree and the inconspicuous calyx, which is on the side turned toward the earth, few walking beneath notice the wonderful flower and fewer still can climb the trunk and secure a blossom. The tree trunk is dark gray with white streaks. By self pruning the side branches are systematically eliminated and the trunk rises to a towering height. The trees seldom occur in large groups but isolated specimens often dominate the landscape. The giant tulip tree of Inwood Park, New York City, is a priceless survivor.

Gray, in his *Manual*, gives the range of the tree from "southern New England to Michigan, Wisconsin, and southward." Sargent, in *The Trees of North America*, gives the eastern limit "Rhode Island to southwestern Vermont." The latter author states that another species of the same genus is a native of China.

These statements of American botanists are significant. It is highly improbable that in the early days whitewood was used either in furniture or buildings in eastern or northeastern New England as the settlers there had within easy reach virgin white pine forests. In the movement westward it is probable that the colonists carried with them some primitive furniture of pine as well as of other woods but they naturally came to use wood of their own newly-found forests for furniture as well as dwellings as soon as order was established in the wilderness. Their softwood was whitewood.

Today there are no virgin white pine forests in Fairfield County, Connecticut, although within the last generation a small amount of white pine lumber was obtained from trees scattered through the towns of New Fairfield and Sherman. In Litchfield County the tree is also scarce, the few acres of virgin pine forest in the town of Cornwall having been a much-visited natural wonder. Whether in early times the tree was more abundant we are not informed but the extensive use of whitewood, to the practical exclusion of pine, in early furniture, sheathing, paneling, door casings, etc., of our region would seem to indicate that pine trees then as now were relatively scarce and that clear white pine lumber such as was used extensively for clapboards and interior woodwork at a later period was largely brought in from "Down East" by ships.

Some light on this point would doubtless be shed by a survey of the wood of our oldest dwellings but there are few now standing that antedate the first quarter of the eighteenth century and these may have paneling and doors added at later periods.

It thus appears that in northeastern and eastern New England they used pine because they had it in abundance and did not have whitewood, while in southwestern New England they used whitewood because they had it and did not have clear pine.

The fact that the tulip tree is not indigenous to Europe, although now grown there as an ornamental tree, makes the presence of the wood, whether in exposed or covered parts, an even surer sign of American origin than the presence of white pine since the latter wood, by reason of its close relation to European species, cannot be so easily identified.

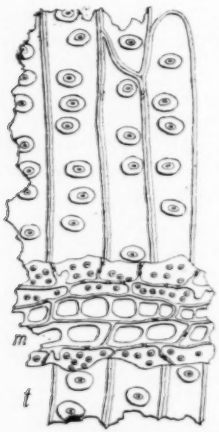


Fig. 1.—Microscopical Section of White Pine

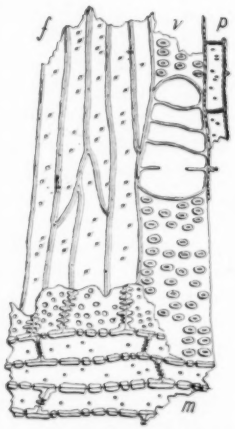


Fig. 2.—Microscopical Section of Whitewood

Properties of Whitewood

The wood of the tulip tree is known commercially as whitewood and not as tulipwood since that term has been applied to an ornamental tropical wood characterized by bright red streaks. Whitewood is far from an ideal term since only the outer wood (sapwood) is white, as distinguished from the light buff of white pine, while the inner wood (heartwood) forming the bulk of the trunk is decidedly gray-green, varying greatly in depth of color. The green is especially marked on a freshly planed surface, becoming darker on aging and still darker on oiling or waxing.

In certain cases where the heartwood is especially dark, a brown color develops on long exposure to the light which on oiling becomes a rich red-brown, resembling that of cherry, aged and treated in the same manner, although not so distinctly red. This brown coloration develops only on the exposed parts; on concealed parts the color ages to dark gray-green and merely becomes darker on oiling.

Because of the erect habit of growth, the large size of the trunk, and self pruning, exceptionally broad boards free from knots were in early times sawed from Connecticut logs. Today, broad, clear boards in limited amount are shipped in from the West, now the chief source of whitewood lumber.

Every builder and carpenter today is familiar with whitewood as it is well adapted for interior work. It may be finished either natural color or stained in imitation of cherry or mahogany. In olden times the wood was still more generally employed in building. For example, the planking in our barn, built in the early nineteenth century, the porch sheathing and inside door casings of a neighbor's house built in 1790, and the paneling of a still older house are of this material.

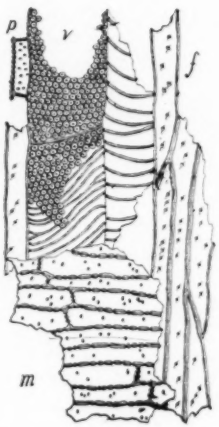


Fig. 3.—Microscopical Section of Basswood

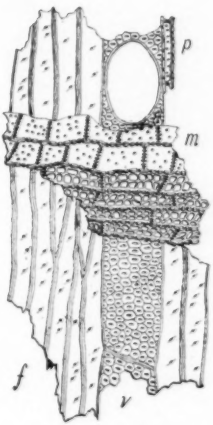


Fig. 4.—Microscopical Section of Poplars

Identification of Whitewood

Analytical keys based largely on the lens characters of sections and designed chiefly for experts have been published but are of little use when the surfaces are covered by varnish or paint and it is inadvisable to remove these marks of antiquity. In any case microscopic examination of mere splinters furnishes decisive evidence and with very little labor.

By means of a safety razor blade a very thin radial-longitudinal section is prepared and mounted in water on a glass slide beneath a cover glass. The necessary technique may be mastered with a little help from one familiar with a compound microscope.

The cells forming the medullary rays (Figs. 1 to 4, *m*), recognized by their transverse arrangement, and the wood parenchyma (*p*), also certain modifications of the fibers need not here be considered as the appearance of the elements described below suffices for identification.

White Pine. Almost at a glance white pine (Fig. 1) under the microscope can be distinguished from whitewood and all other broad-leaved woods by the "tracheids" (*t*), each with a single row of large bordered pits appearing like rings with concentric circles. The tracheids and the medullary rays (*m*) form the bulk of the tissues.

Whitewood. Having eliminated all coniferous woods, the green color of a splinter dug out deep enough to get below surface discoloration and the softness of the wood are good evidence of whitewood. Microscopic examination brings out that whitewood (Fig. 2) consists largely of fibers (*f*), having numerous small pits with diagonal slits, and broad vessels (*v*) each with numerous scattered pits scarcely half the diameter of those of pine.

Basswood, another soft wood used in

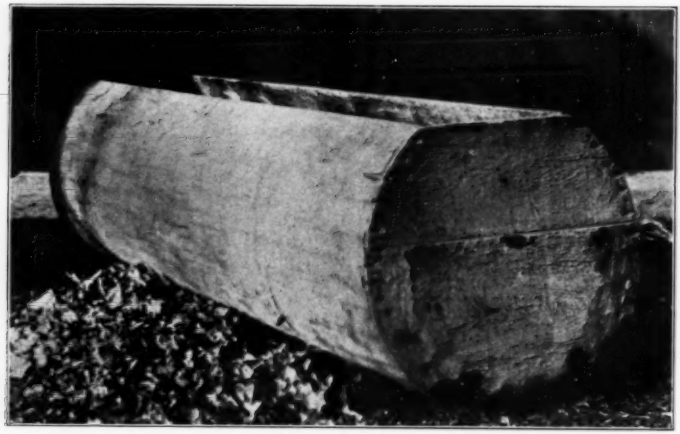


Fig. 5.—Whitewood Log Chest

chair seats, is of a uniform light buff color with no differentiation into heartwood and sap-wood. Under the microscope (Fig. 3) it is distinguished from whitewood by the more numerous, smaller, and more closely arranged pits of the vessels (*v*) and the presence of spiral bands on the inner walls of the vessels. Some vessels show only the spiral bands, which, when the depth of focus is sufficient to show opposite sides of the fiber, appear to cross.

Poplars (including the quaking aspen Fig. 4) and *willows*, both groups belonging to the same botanical family, yield soft wood that may have been used for furniture although not to our knowledge in southwestern Connecticut. Most of the species have red or reddish heartwood and all those examined have vessels (*v*) with pits intermediate in size between those of whitewood and basswood and so crowded as to form a honeycomb-like structure.

Whitewood Furniture

Log Chest. Our most primitive chest (Fig. 5) was hewn with an adze from an enormous whitewood log. It is 7½ feet long and 28 inches in diameter. It reposed from about 1750 until 1924 in the attic of a house at Wilton, Connecticut, inhabited during that entire time by the same family. Traditions of the family indicate that the chest was old when the house was new and that the attic was built about it, the latter point being confirmed by the necessity of removing door and window casings in order that it might pass through the openings. The stupendous labor of hewing out the center of the log — the work of a skilled woodman — suggests the scarcity of boards. The piece doubtless represents the very earliest woodcraft of the region — a connecting link between aboriginal and civilized industry.

Six-Board Chests. Early six-board chests in our vicinity are of simple con-

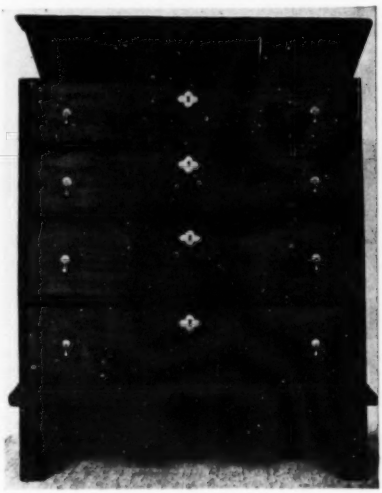


Fig. 6.—Blanket Chest

Fig. 9.—Blanket Chest, showing dark heartwood

struction and probably were made by carpenters. They were often painted Indian red or green-blue or else stained deep red. Being easily transported they often wandered far from the place of origin. They may be dismissed with the statement that they were usually of whitewood or maple.

Blanket Chests. Of our seven blanket chests, dating from late in the seventeenth century to the Revolutionary period, all but one are of whitewood, the exception being of cherry. The earliest (Fig. 6) has ends running to the floor, roughly shaped single-arch molding about the two drawers and two false drawers, drop pulls with circular roses, and large engraved escutcheons. Two-thirds of the brasses are original. The boards are thick, often over one inch, even on the bottoms of the drawers. A thick coating of white paint and most of an underlying coat of Indian red were removed with lye so as not to destroy the conspicuous marks of the smoothing plane.

Another two-drawer chest (Fig. 7), as shown by the scars, originally had brasses like those of the preceding — not improbably from the same store as both belonged to Fairfield families — but at an early period these brasses were removed and small turned wooden knobs, such as were used on stretcher tables, substituted. After over two centuries of faithful service in our family it would seem ungrateful to have changed them for less serviceable brass pulls. In several details of construction the chest differs from the preceding: the feet are turned, the molding about the drawers is two-arch and very thin, a molding is mitered around the top of the chest and not around the under side of the lid. The modern colored varnish has been removed.

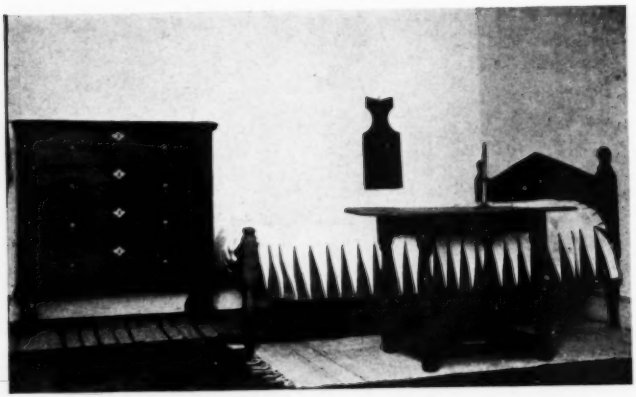


Fig. 7.—Collection of Whitewood Furniture

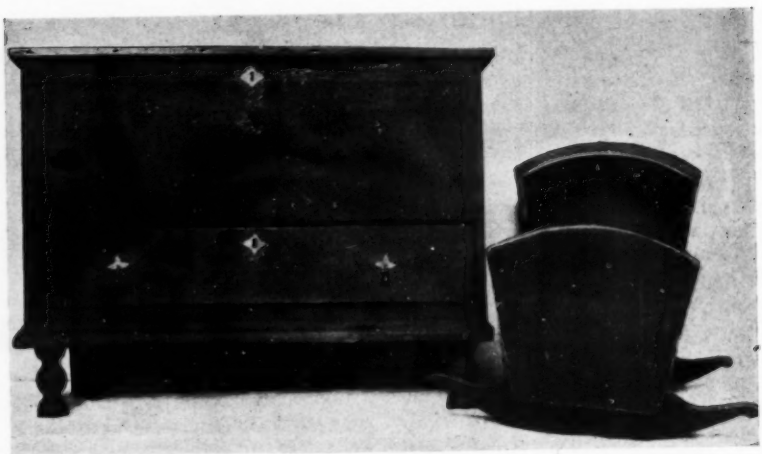


Fig. 8.—Whitewood Chest and Cradle

Fig. 10.—Collection of Whitewood Furniture

Still another two-drawer chest (not illustrated) has a bold two-arch molding about the drawers and false drawers, a molding around the lower side of the lid, and bale handles with engraved back plates like those on the lowboy shown in Fig. 10. The feet are missing.

The one-drawer chest shown in Fig. 8 has turned front feet and square back feet. The brasses are reproductions matching the originals as shown by the scars. A coat of Indian red applied at some early period has been allowed to remain.

Two blanket chests of a later period have dark heartwood and plain bale brasses. One has two and the other four drawers, the latter (Fig. 9) being chosen for illustration. Both pieces are remarkable for the depth of color of the heartwood and the ingenious selection of boards on the front so as to show alternate broad bands of dark red-brown and light yellow color.

Queen Anne Highboys and Lowboys. Mr. and Mrs. Marvin of Norwalk, Connecticut, have a flat-top highboy made entirely of whitewood. The highboy from our collection, shown in Fig. 10, has legs and front frame of cherry, drawer fronts and front cornice of curly maple, and end boards, end cornice, and all concealed parts of whitewood. In this piece whitewood was obviously used to save curly maple and cherry. Yankee thrift is further exemplified by the presence of a loop inside the cornice containing an ancient wallet (empty), the presence of which was unknown to the last generation of owners.

A lowboy (Fig. 10) with original wired-on, chased-back bale handles contains no wood other than that

Fig. 11.—Whitewood Kas

named in our title. This piece, a typical example of the Queen Anne period, belonged to a well-known family in Milford, the town adjoining Fairfield County on the east.

Tables. Although maple was usually chosen for the legs of stretcher tables, the very early example here illustrated (Fig. 7) is entirely of whitewood. The top is original and without end cleats. The drawer front of another stretcher table (not illustrated) and the top of a four-legged Dutch-foot Queen Anne table (Fig. 10) are of the same wood.

Beds. Early beds in our region are commonly of maple. An exception is the attic bed shown in Fig. 7 which is whitewood throughout and consequently "light as a feather." The wood in the headboard is slightly curly. One wonders how the slender softwood legs could have withstood the ravages of time. The bed is very early and together with the stretcher table in the same illustration was prized by its previous owner, a historian, an ancestor worshipper, and humble associate of a world-famed author.

The head posts of an elaborately carved, mahogany, Sheraton high-post bed are "humbugs," being of whitewood stained red, as are also the headboards of several other beds—all found in the region sacred to the memory of P. T. Barnum.

Cradles, both with (Fig. 8) and without hoods, were often of our native whitewood. We have collected one of each type.

Desks. The Marvins have a whitewood desk with single-arch molding and drop pulls. A schoolmaster's or merchant's desk (not illustrated) with crossing stretchers of a later period, in

our collection, is made of the same wood.

Cupboards. Whitewood was well suited for cupboards whether built-in or portable. Fig. 11 is a seventeenth-century kas with original drop pulls on the drawer and butterfly hinges on the doors. Although inferior in design and workmanship to a maple kas from the vicinity of Poughkeepsie, it is prized because of local manufacture and long ownership by one of Connecticut's most prominent early families. The brasses, overlapping drawer, and Indian red paint are like those of its companion piece, the chest shown in Fig. 8. In architecture and antiquity the kas often ranks with famous chests but being too large for modern apartments, art has yielded to space.

A china cupboard (not illustrated) from New Jersey is made of whitewood painted vermilion and trimmed with green.

Chairs. Whitewood being soft and brittle is not well suited for chair legs, although it was used for both back and legs of a Spanish-foot, fiddle-back chair with carved top rail, from New York City, the stretchers being of ash. It is, however, an excellent wood for chair seats. Of our twelve Windsor chairs, mostly local, seven have seats of this wood and five of basswood. None has a splinter of pine or any other coniferous wood. The seat of a Windsor settee is also of whitewood.

Covered Parts. Examples of the use of whitewood in covered parts of mahogany and cherry pieces are numerous. The back of a cherry Chippendale clock from our region and of an inlaid mahogany cabinet, made in New York City, suffice as illustrations. Chestnut was also frequently used, hemlock occasionally, pine, to our knowledge, never.

Whitewood was the ally of the white man in the primeval forests of our part of Connecticut. It was abundant, easy to work, beautiful in its modest coloring, and adapted alike for buildings and furniture. We ask that it be accorded suitable recognition.

Ancient Carpenters' Tools, Part VIII

By Henry C. Mercer, D.Sc.

Tools for Shaping and Fitting (Continued)

The next picture,

A Wheelwright's Reamer of the 17th Century (Fig. 172)

reproduces an illustration from *Het Menslyk Bedryf,* Amsterdam, 1718, an old Dutch picture book showing workmen at their trades, and here represents a wheelwright, in this case boring downwards so as to enlarge the previously bored hub-hole in a wheel, with one of these now almost obsolete, untwisted, side-cutting instruments, which may or may not be equipped with a hook.

At this point, for the sake of clearness, though at the risk of wearying the reader, another boring tool, though too small to be called an auger, ought to be described. This is the celebrated

Centre Bit (Fig. 173, A, B)

referred to later as one of the boring adjustments of the carpenter's brace (Fig. 179). It consists of a horizontal blade or router, revolving round a central pin or pivot, which blade horizontally pares off the bottom of the hole as the tool revolves. On the other side of the central pin the upcurved, non-cutting blade ends in a knife-edged outer pin, which circumscribes and clears the corner of the descending hole.

The centre bit is distinctly a down-cutting and not a side-cutting instrument, and like the nose auger, excavates a cylindrical hole from the start, for which purpose, because immediately steadied by its central pin, and because it produces a flat and not a round-bottomed hole, as for shallow socket borings, it must have been very efficient long before the spiral auger (described later) came into general use. Nevertheless, the tool with its open sides and half-open bottom is less adapted than the nose bit or even the spoon or duck's bill bit to pull out shavings from a clogged hole, hence is not convenient for deep excavations, and it is probably for this reason that the writer in many searchings has always found it as here shown, in the form of a comparatively small instrument, with a tapering rectangular plug-tang adapted for insertion in a carpenter's brace, and never mounted on a cross-bar handle like an auger.

That the Romans knew the centre-bit might well have been proved by a remarkable Roman specimen, with fully developed horizontal router, illustrated by Blumner in his *Technologie und Terminologie,* as on exhibition, about 1887, at the Antiquarium Museum at Zurich. But the unique tool has been unfortunately lost or mislaid, and according to information from the curators in 1927, cannot now be found at Zurich, either in the University Museum or Swiss National Museum. Replacing the router with a vertical scrape-blade the centre-bit, with either one or two scribe-points, becomes the so-called

Button Bit (Fig. 173, C, D)

used one hundred years ago to inscribe,

Fig. 172.—Wheelwright's Reamer of the 17th Century

This picture from a copper engraving in the Dutch illustrated book of Trades, *Spiegel Van Het Menselyk Bedryf*, by Jan and Kasper Luiken, Amsterdam, 1718, shows a wheelwright enlarging a previously-bored hole in a wheel hub, with one of the side-cutting, bottomless taper reamers as shown in Fig. 169.

The ingenious makeshift, tripod prop-device, by which the wheel was lifted from the ground to let the reamer pass clear through its hub, is here imperfectly illustrated by the old Dutch artist. Three heavy wooden sticks, pushed at equal distances under the tire, were thrust upward not thus directly against the hub, with no down-bearing at all, but crossways, so as to bear down, each upon the inner end of a spoke. Seen by the writer in use by Ernest Puter, wheelwright, at Bedminster, Bucks Co., Pa., September 14, 1927, Puter said he had learned his trade near Breslau, Germany, about 1902.

Fig. 173.—Centre Bit, Button Bit and Plug Centre Bit

In the celebrated Centre Bit (A, B) the down-cutting, horizontal blade (router) revolves around one side only of a central pivot pin, on the other side of which pin, the tool, clearing the wood, does not cut until its outer circumference ends in a thin, sharp point which circumscribes the hole as the tool goes down. The tool is too open to hold and pull out shavings and hence is not adapted to deep borings. It appears among the brace bits of the 18th century carpenter, but the writer has never found it mounted with a permanent cross-handle like the auger. The specimens A and B were found in the amateur workshop of Mr. C. J. Wister (1820-1860), of Germantown, Pa.

The two outer, scribe points of the Button Bit (C, D) revolve around its central pointed pivot, while the remaining bottom of the blade, chamfer-sharpened in opposite directions, on either side of said pivot, smooths the surface worked upon. As the circular incision so made will release discs from thin plates of bone or wood, the tool was used to make bone buttons one hundred years ago.

(D) shows a reproduction in steel of a button bit excavated with numerous bone buttons and the shoulder blade of a sheep, perforated with coinciding holes. Found in 1925 by Mr. W. L. Calver, at a Revolutionary camp site near New York City.

(E and F) called by Holtzapffel, "Plug Center Bits," found among the tools in the amateur Germantown workshop of Mr. C. J. Wister (1820 to 1860) previously mentioned, are constructed like the button bit but lack the outer scribe points and replace the central pointed pivot with a round, blunt plug. When the plug is set in a hole previously bored for the shank of a screw bolt, the bit cuts a cylindrical counter-sink or counterbore for the bolt head.

smooth, and cut out, circles through thin bone plates, and thereby produce bone buttons.

Of the two specimens here shown, C was found among the tools, above noted, of C. J. Wister (*c.* 1820-1860), of Germantown. The other (D) is a reproduction of the button bit excavated, with a perforated bone tablet and numerous buttons, by Mr. W. E. Calver, for the New York Historical Society, at a Revolutionary camp site near New York City, in 1923, almost duplicating the discovery of several bone discs (buttons) and blade bones of sheep, perforated with coinciding holes, found at the Romano-British site at Silchester, near Reading, England, which indicate by inference that the Romans used the button bit to make buttons between the first and fourth centuries, A.D.

Still another variety of the centre-bit, shown in the same illustration, is noted by Holtzapffel as

The Plug Centre Bit
(Fig. 173, E, F)

The tool may be described as a revolving chisel, in which, as seen in the specimens E, F, the central pivot point is an unsharpened, flat-bottomed plug around which revolves the chisel blade, basilled as in the button bit, contrariwise on either side of the plug, which scrapes rather than pares (routs) the material worked upon.

When, as Holtzapffel explains, the plug is inserted into a hole previously bored in hard wood, bone or metal, to receive the shank of a bolt or screw, the revolving bit, which lacks outer scribe points, will countersink a socket for the bolt or screw head.

That the Assyrians and Egyptians knew a tool thus constructed seems to be proved by two dimly photographed specimens in Flinders Petrie's *Tools and Weapons,* Plate LXXVIII, M. 24 & 25, found, says the writer, in a group of Assyrian implements of date *c.* 670 B.C., at Thebes.

The Japanese still employ a variety of the centre bit, here shown as

The Japanese Annular Auger
(Fig. 174)

to bore holes through boards, and we may well pause to examine this remarkable Far-Eastern instrument, with its one inch wide blade, which shows a very long centre pivot and two scribe points sharpened on both sides for back twist. Turned not by a cross-bar handle, like the Western auger, but by extra strength of hand, upon a straight, vertical handle, and probably useless for deep borings, it will, nevertheless, when held to its puncture and worked on one or both sides of a board, cut a round hole therein by releasing a cylindrical plug (as seen on the pivot point in the picture).

Whether or not the Japanese invented this remarkable bit, the fact that the Chinese have no such tool, leads us to suspect, though without proof, that the former derived it from European traders in comparatively modern times.

If we reëxamine the augers, ancient and modern, thus far described, we find that what might be called a serious defect applies to them all, namely, that all, in their operation, fail of themselves to discharge their shavings, hence that they interrupt the workman, who must continually stop, pull them out, and clean the hole. This fact brings us to a differently constructed and far more effective form of auger, unknown

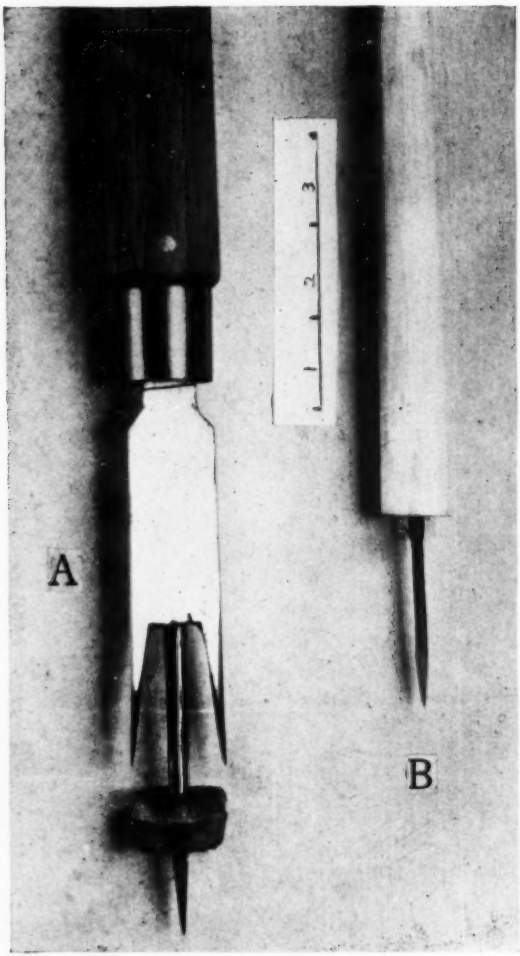


Fig. 174—Japanese Annular Auger

This remarkable auger, without cross-bar, turned by hand strength on its straight, vertical handle, is bladed with a very long central pivot-point around which two thin scribe-points, knife-edged to cut both ways, circumscribe the work. The pivot-point is not chisel-shaped, like the western brad awl, but tapers to a point on its four sides, like a drill. When the pivot point has penetrated a board and the scribe-points have made deep incisions, the instrument may be withdrawn and repivoted on the opposite side of the board in the pivot hole thus made; whereupon, when the revolving scribe-points penetrating the wood meet their previously made opposite incisions, a wooden disc is released, leaving a circular hole in the board. In this singular instrument, constructed not to make deep borings, but only to cut through comparatively thin boards, as for bung holes in a cask, there is no provision for the release of shavings, and the down-cutting, horizontal router blade of the Western centre bit is entirely lacking. The tool, apparently not used by the Chinese, but still surviving in Japan, was bought from a Japanese workman at Kuling, China, by Mr. R. P. Hommel, in 1926.

The smaller tool (right) shows a vertical-handled, Japanese hand drill or brad awl with single point tapered not like the Western brad awl, but to a three-sided drill point. Obtained at the same time and place.

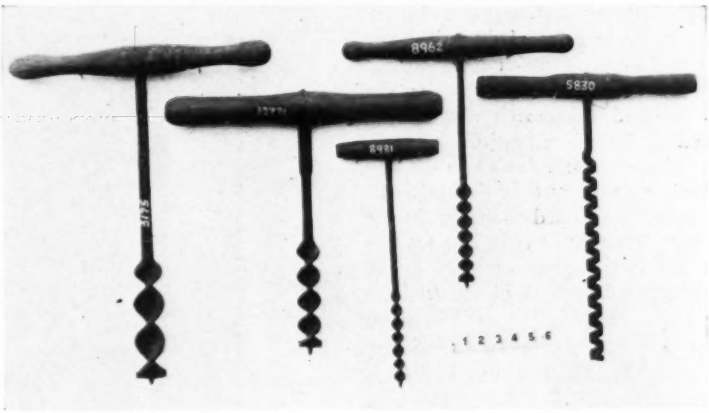


Fig. 175.—The Spiral Auger

This very efficient and revolutionary instrument, which generally, early in the 19th century, superseded the old augers, here described, differs from them all in two important points,—in the first place, its shank, twisted in a spiral, is not sharp-sided, and does not cut as in the pod auger, but only discharges the shavings. Secondly, its spiral, centreing in a pivot screw, ends generally in two horizontal blades, facing opposite directions, which so strongly engage the wood that the tool requires no start hole like the old nose auger, and, unlike it, will penetrate if worked across the grain on a crank or by turning its handle without pressure. The blades also cut directly downward, while their sharpened, upturned outer corners, corner-cut the hole as the tool turns. The thin shavings thus pared horizontally, and loosened at the sides, travel up the spiral, above each blade, in two separate channels in the same direction, and fall out at the top of the hole. In the less effective, open spiral, ending in a single bottom-router (right), with upbent outer edge to corner-cut the hole, but lacking a pivot screw, called the "single twist," the shavings travel in one rather than two channels. Like the nose auger, the spiral auger cuts from the start a perfectly cylindrical hole. Nevertheless, though otherwise highly efficient, it will not grip the wood sufficiently to bore large and deep holes endways into a log, because, in that case, its thin parings, cut at right angles to the grain, break off. For which reason the old wooden-pump makers continued (in Pennsylvania until about 1890) to use the twisted cylinder auger (Fig. 167), for their laborious purpose.

Neither Moxon nor Diderot describe the tool, which Knight's *American Mechanical Dictionary* says was invented by Lilley, of Connecticut, and afterwards by Gurley, of Mansfield, Conn., about 1800. But the earliest United States patents are for Hoxie (1804), Hale (1807), and L'Hommedieu (1809), and about a dozen other patentees up to 1834, of which Knight says that the instrument invented by L'Hommedieu was the type of its class. It was not introduced among carpenters in Northern Hungary at Gross Lomnitz, until about 1887 (information of Jacob Reptsik, cabinetmaker, of Lansdale, Pa., to the writer, Jan. 2, 1921).

to Moxon, which came into general use in the United States and England one hundred years ago, namely

THE SPIRAL AUGER (Fig. 175)

in which the horizontal, revolving bottom knife of the tool cuts or "routs," not sideways at a taper, but as in the centre bit, downward at the full diameter of the hole, while the improved spiral twist does not cut at all, as in the pod auger, but manages to lift up and continuously discharge the shavings out of the hole, which the centre bit fails to do. This was an immense improvement, and although the spiral auger will not work in large borings *with the grain*, because its cross-cut parings, in that case, break off, and fail to grip the blade, this novel shaving discharge at once revolutionized the tool for all common side-grain perforations.

To study the United States patented

attempts to vary and improve this instrument, in the form of the spiral, the shape and angle of the routing knives, the screw axis to steady them, or the blade upbend to scratch around the descending hole, is a bewildering task, until, fixing our attention upon the spiral shank, we see not only that said spiral is never sharpened to cut, as in the old auger, but that its twist is much less steep than in the latter, and that in the most improved pattern of the tool, as here shown, the spiral is double, so to speak; that is, that the twisted flange forms two channels for shavings, each ending downwards in a horizontal bottom-router with upturned, sharp outer corner, by which the chips pared off the bottom and cleared off the side of the hole, travel upward in two spiral streams, one above the other, at an easy incline in the same direction.

It is this revolutionary device that L'Hommedieu (1809) and others are associated with in the United States, as a great improvement rather than an invention, since the horizontal router had previously existed in the centre bit, and the spiral shaving discharge had already been devised, as shown by F. M. Feldhaus, in his *Technik der Vorzeit,* Engleman, Leipsig — Berlin, 1914, article *Bohrer,* and illustrated in the next picture

Cooke's Auger of 1770 (Fig. 176)

Throwing light upon the obscure origin of the spiral auger, Feldhaus shows this remarkable auger invented by P. Cooke, in England, in 1770, not noticed by Holtzapffel, and not officially listed among British Patents, but shown by William Bailey in

Fig. 176.—Cooke's Spiral Auger of 1770

The engraving photographed from Plate XLIX and described on page 276 of *The Advancement of Arts, Manufactures and Commerce,* by William Bailey, London, 1772, shows "Mr. Phineas Cooke's New Constructed Spiral Auger," for the "invention" of which the Society for The Encouragement of Arts, Manufactures and Commerce voted him a bounty of thirty guineas on May 1, 1770.

As explained in the description and here shown, the dull spiral for discharging shavings completely anticipates the same device in the present (1927) tool. But the instrument cuts, like the pod auger, on the bottom-sharpened twist of said spiral and not on the characteristic horizontal bottom router (borrowed from the center bit) of the modern spiral auger as shown in Fig. 175.

The remarkable picture was brought to the writer's notice by F. M. Feldhaus who describes and illustrates it in his *Technik der Vorzeit,* Englemann, Leipzig-Berlin, 1914, article, *Bohrer.*

The Advancement of Arts Manufactures, etc., London, 1772. Superficially resembling the modern spiral auger with long dull spiral for shaving discharge, it cuts, not by means of the characteristic horizontal router, but, like the pod auger, on the sharpened down-twist of its bottom flanges. Hence it is less clearly a prototype of the revolutionary true spiral auger, in question, than the curious router-bottomed auger, with equally perfected shaving discharge shown in the next picture

A Spiral Auger from Madeira (Fig. 177)

This remarkable instrument, possibly of the eighteenth century, with this same blunt, spiraled shaving-discharge, was dredged up in the harbour of Funchal, Madeira, before *c.* 1900, and is now in the Museum of the Bucks County Historical Society. Here the dull-edged steel spiral following the full length of the shank, flat-twisted and double-channelled, as in the modern tool, makes no pretense at cutting and must solely serve to discharge the shavings. If this striking relic of the sea had a definite date, it would be more significant. But its massive handle socket, lack of central start screw, and above all, the unique clawed shape of its flaring horizontal router blades, which do all the cutting, directly downward, would seem to class it as an European rather than an American tool, and of earlier date than the nineteenth century.

The Gimlet or Wimble (Fig. 178)

The *Terebra Antiqua* of the Romans (according to Rich, who cites *Colum-*

Fig. 177.—Spiral Auger from Madeira

In this steel instrument, the long, unsharpened spiral does not cut, but only discharges the shavings, and as in the modern auger, said spiral ends in two horizontal blades turned in opposite directions, which cut only downward, while the shavings travel up the spiral in two separate channels in the same direction. But the tool centering in an open notch lacks a pivot or start screw, and unlike the modern instrument, its bottom blades, projecting beyond the diameter of the spiral, are not turned up and sharpened at their outer corners so as to corner-cut the hole and loosen the bottom parings as the instrument goes around. On one side of the heavy rectangular socket for the handle, the initials R. J. P. have been roughly incised with a chisel.

The remarkable specimen, now in the Museum of the Bucks County Historical Society, was dredged up in the harbor of Funchal, Madeira, in the late 19th century, and given to the writer's father, William R. Mercer, by the Curator of the Funchal Museum, about 1900.

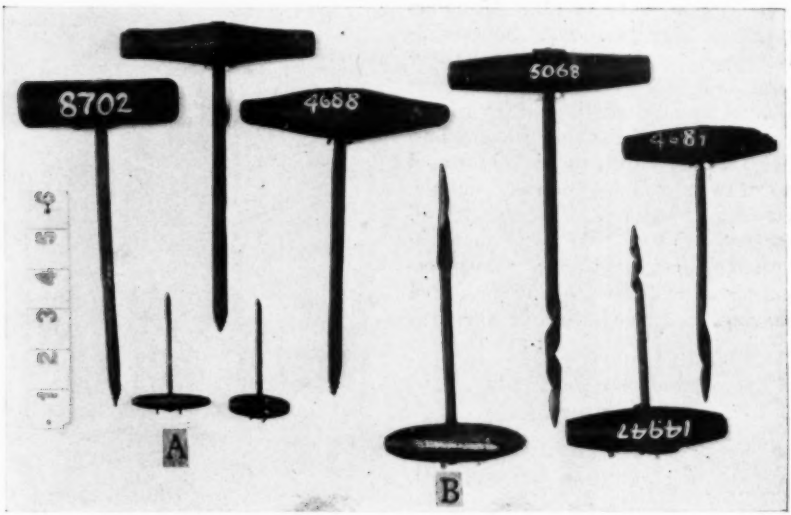


Fig. 178.—The Gimlet or Wimble

The gimlet, perhaps the *terebra antiqua* of the Romans, as illustrated by Rich, and here shown in its 18th century form, is a small auger turned by one instead of two hands. Unlike the brad awl, it does not squeeze, but cuts, a round hole through the wood and therefore makes shavings. All of the instruments here shown have the pivoted-start screw point, which only penetrates and grasps the wood but does not cut. None show the horizontal bottom-blades seen in the down-cutting or "nose" auger (Fig. 166), therefore none cut directly downward. Four of them (left A), representing the oldest type as illustrated by Moxon in 1678, and in the *Circle of Mechanical Arts*, 1813, are bladed with straight-sided open cylinders, which immediately, at bottom, side-cut the hole to its full diameter. The others, called twisted gimlets (probably factory-made, except one [B] which is certainly hand-forged), show blades conspicuously twisted into sharpened spirals, which, unlike the unsharpened spirals of the spiral auger, side-cut the hole to its full diameter, after which they stop cutting.

That the latter, now common, side-cutting tool which Moxon and the *Circle of Mechanical Arts* fail to show, is a German rather than English invention there seems little reason to doubt. Holtzapffel, in *Turning and Mechanical Manipulation*, in 1846, says that it is a good tool, but as it is somewhat more expensive than the common kind (A) it is less used. In a footnote to Volume 2, page 544, he doubtfully suggests that though supposed to be an American invention, it was probably derived from the common spiral auger, which he believes to be English. But because the sharpened spiral of this tool, as here seen, particularly in the hand-forged specimen, is constructed to side-cut like the German pod auger, and not like the dull-edged spiral of the spiral auger, only to discharge shavings, and because the old Nuremburg monkish book of trades (*cf.* Mummenhoff *Handwerker der Deutschen Vergangenheit*, Leipsig, 1901, p. 40), apparently shows it as being forged by a monk along with pod augers in the 15th or 16th century, it seems reasonable to suppose that the instrument was brought to the American Colonies by the Pennsylvania Germans in the 18th century, and was there adopted by the Anglo-American carpenter, and that it travelled thence to England.

ella, 4-29-16) is and was a small form of the auger, in which the knife, revolving as it penetrates, gradually deepens the hole. The little instruments here shown and more fully described under the illustration, all cut sideways; none directly downward. In the older Anglo-American specimens, the sharp, untwisted sides of the cylindrical shank are parallel; in others, probably derived, not from the American spiral auger, with its dull spiral, but from the German pod auger, with its sharp spiral (Fig. 167), they are not only twisted, but sharpened. But all, like the augers, work slowly by intermittent twisting of the handle with one or two hands, until at some unknown time, in

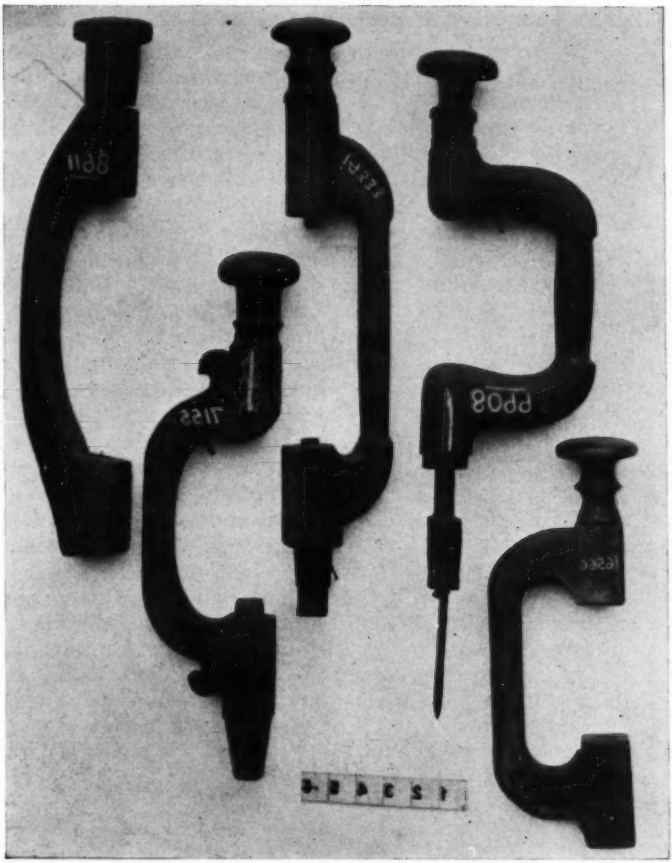


Fig. 179.—Carpenter's Brace and Bit

In its 18th century American form, here shown, the instrument consists of the "brace," or "bit stock," a wooden semicircle, pivoted by means of a locked wooden pin on a discoidal top or breast plate, and the "bit," described later, a variously-shaped steel blade with rectangular top adjustable by insertion into a rectangular socket hole in the lower brace end. When pressed under the workman's left hand or body, the tool, grasped midway and turned by his right hand, works continuously, and far more rapidly than the common auger. Nevertheless, it never abolished the auger for one-man hand-boring, because, lacking the leverage of the latter, it could not cut large holes. Diderot (1768) illustrates it among the tools of the bowl maker (*boisselier*), marquetry maker (*ebeniste*), cabinetmaker (*menusier*), and boxmaker (*layettier*), but not of the French carpenter. The old master-tool in the hands of Saint Joseph, clearly appears in a painting of the Annunciation, of date about 1438, by the unknown Flemish painter, known as the "Master of Flemalle" (a contemporary of Van Eyck), in the Merode Gallery at Brussels, here shown in Fig. 180. It is named in the *New English Dictionary* as "stock and bit" for 1567, and is illustrated by Moxon (1678) and twice by Rembrandt, as hanging on the wall in two paintings of the Holy Family, one of alleged date 1645, in the Hermitage Gallery in St. Petersburg, and another of 1640, in the Louvre.

It is noted in the *Essex County (Mass.) Probate Records*, for 1654, and as a "breast wimble," in 1655, and it is again shown here (Fig. 182), as a characteristic relic of the Dutch Nova Zembla Expedition of 1596.

the Middle Ages, or in the Roman period, the speed, not only of these tools, but also of small augers, was greatly increased by the invention of the

Carpenter's Brace and Bit (Fig. 179)

in which the "Brace" or "Bit Stock," a shoulder-pressed or hand-pressed swivel, turns, not slowly by hand shifts, as in the Common Auger, but rapidly and continuously in the carpenter's grasp. As shown in the picture the instrument consists of a wooden elbow, with a large revolving button at one end, and a variously constructed socket for holding the blade or bit, at the other, and should be carefully distinguished from the breast auger, as shown in Fig. 162, where a revolving disc in the form of a breastplate appears as an efficient fixture on the top shank of a mediaeval auger, but while, in that case, the device only helps and does not make the tool, which with or without such downpressure turns slowly by intermittant hand-release and regrasp, here, the revolving top button is absolutely necessary to the construction of the instrument. When the button is held in the left hand or pressed against the shoulder, and the elbow grasped at its smooth centre, and twirled with the never-released right hand, the bit revolves rapidly, and it is not only the speed of these revolutions, only exceeded by that of the bow drill and pump drill, described later, but the fact that the revolution is continuous and not intermittent, that gives the tool its importance. Nevertheless, as no man is strong enough to bore a large hole at the leverage and speed required, the brace and bit still yields to the slower and more powerful auger for this latter purpose.

In speculating upon the antiquity of this device, two interesting tools demand attention — one, the raft auger, already illustrated (Fig. 43), a five-foot-long iron rod forged at bottom into a spiral auger, top-elbowed for right-hand turning and held in the left hand without revolving top button. The other, the old smith's brace, not here shown, for drilling holes in cold iron, a heavy iron elbow, with an adjustable bottom drill point, worked again by hand twisting, and revolving on its top point set in a dent in an iron under-plate on a log lever.

But all four specimens of the raft auger, seen by the writer, mount spiral augers, and cannot, therefore, be older than the nineteenth century, and as the antiquity of the smith's brace, which Moxon does not mention, seems doubtful, neither tool is here offered as thus far furnishing valuable historic evidence on the subject.

As shown in the next picture

A Brace and Bit of the 15th Century (Fig. 180)

the carpenter's brace clearly appears in an old Flemish panel-painting of Saint Joseph as a carpenter at work, of date about 1438, in the Merode Gallery, at Brussels, by the so-called Master of Flemalle (*cf. Alt Niederländische Malerei,* Ernst Heidrich, Jena, 1910).

Again associated with Saint Joseph at work, we see it lying on the ground near an open hand-saw and pair of pincers in a woodcut of the fifteenth century attributed to the Carmelite Monks of Vilvoorden, near Brussels,

recently shown by Professor Dr. Paul Brandt in his *Schaffende Arbeit im Alterthum and Mittlealter,* Kroner, Leipsig, 1927, p. 280.

It was in full use in the time of Moxon (1678) who illustrates it in his little picture (Fig. 67) showing the carpenter's tools of his day. The *Essex County (Mass.) Court Records* note it in 1629, 1630, and 1654. Rembrandt paints it in 1640 as hanging on the wall in his "Holy Family," at the Louvre, and again in 1643 in a similar picture, showing Saint Joseph at work as a carpenter, in the Russian Hermitage Picture Gallery, and the *New English Dictionary* quotes the name in 1657; but whether the Romans knew of it or how or when it first appeared, or by whom it was invented, the writer has failed to learn.

It is by reason of this speed and this construction, that the so-called bits or boring blades of this instrument, adjusted to its brace or bit stock, and illustrated in the next picture as

Brace Bits of the Old Carpenter (Fig. 181)

show a greater variety than those either of the auger or gimlet. Here we see miniature forms of all the old auger bits, except the duck's bill, previously described, on page 186.

Besides, though not properly carpenter's tools, a group of seven bits marked I, require a moment's particular attention since they illustrate a distinct and very ancient method of perforating not yet described, which may be called drilling rather than boring. In other words, they scrape rather than cut or pare the sides and bottom of a hole, either as ovate or triangular, sharp-sided drills (upper three), which pro-

Fig. 180.—A Brace and Bit of the 15th Century

One of the panels of an altar painting of the 15th century, by the "Master of Flemalle" in the Merode Gallery at Brussels, Saint Joseph is seen boring one of more than a dozen holes in a small, square piece of board held down in his left hand on the arm of the settle upon which he sits. Before him, on the floor, we see an open-bladed push handsaw, a hewing axe, and on a bench a very wide-bladed gouge, chisel, hammer, nails, pincers, auger, and possibly a spool box for his marking line, before the days of chalk, with an ink bowl and brush to black mark the line in Chinese fashion. The picture is taken from one of the illustrations in *Schaffende Arbeit*

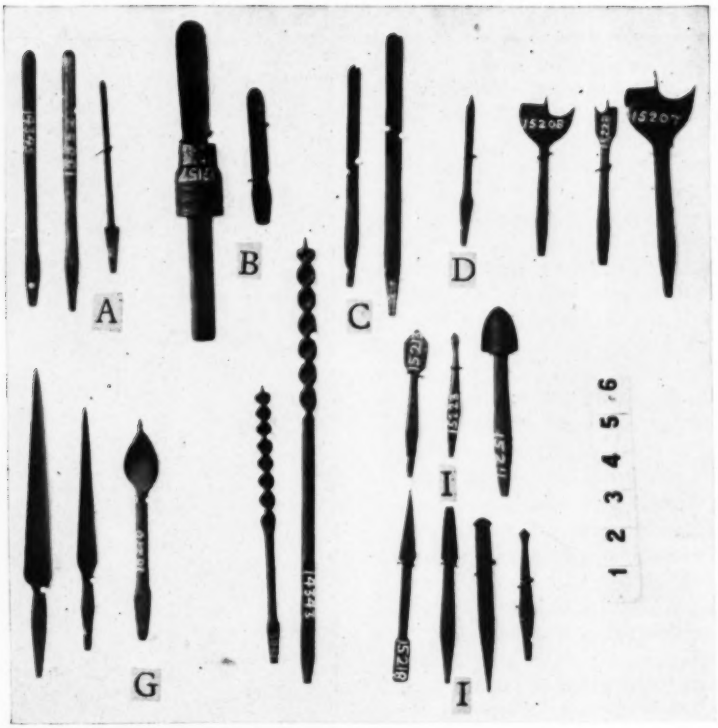


Fig. 181.—Brace Bits of the Old Carpenter

(A) Three specimens — The "gouge bit," also called "quill bit," or "shell bit," an open-sided cylinder, sharpened like a carpenter's gouge, but not spooned at the base.

(B) Two specimens of the "spoon bit," alias "dowel bit," with spooned or saucered base. If saucered to a projecting bill or out-curled point (not shown) it was called the "duck's bill bit."

(C) Two specimens — The "nose bit," a variety of the spoon bit in which the more or less inbent and flattened spoon blade is deeply notched into a wing called the "nose," sharpened in profile to cut almost horizontally, with the remaining small, dull wing of the spoon bent up above its level (*cf.* Fig. 166).

(D) The "gimlet bit," a duplicate of the old cylinder gimlet, previously described (Fig. 178).

(E) Three specimens (upper right), the celebrated "centre bit," adapted to bore short, abruptly-ending cylindrical holes to receive bolt heads in wood, etc., consists of a horizontal blade or router, revolving around a central pin, which blade cuts horizontally and cleans the bottom of the hole. On the other side of the pin, the shank is scalloped up to clear the wood, and ends in another knife-edged pin, which circumscribes the hole so that the router may clean cut its corner, as the tool revolves. The *New English Dictionary* quotes the name "centre bit," as used in 1794.

(F) The "taper bit" (two specimens, lower left), — a miniature variety of the tap or taper auger, already described (Fig. 169).

(G) The "pod bit,"—a pod-shaped, twisted cylinder, with pivot screw, as in the pod auger (Fig. 167).

(H) The "spiral bit,"—a reduced version of the spiral auger, already described (Fig. 175), as of latest (post-18th century) date, and finally—

(I) Group of seven specimens, showing the "drill," three specimens (top) with the leaf-shaped "French bit" in the middle, properly a drill, generally used in the mandrel lathe, a flat, leaf-shaped blade, lacking screw point, for

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und bildene Kunst by Prof. Dr. Paul Brandt, Alfred Kroner & Co., Leipsig, 1927, and is here reproduced by kind permission of Doctor Brandt and the publishers. See also *Alt Niederländische Malerei*, by Ernst Heidrich, Jena, Diedrichs, 1910 (Fig. 20), and for its date, about 1438, Fig. 24 in the same work.

duce the entire hole, or, as broaches or reamers, with fluted or polygonal sides, which enlarge a hole previously made, or, like the fluted conical "countersink bit" (lower right) which produce shallow cavities for the heads of wood screws or bolts.

These tools, with a multitude of varieties not shown, generally employed in making small holes, were worked at considerable speed by continuous rotation, not only in the carpenter's brace but also in the mandrel lathe or bow drill, described later. Except for the carpenter's "countersink bit," last named, they are probably metal-working tools and rarely used for wood (unless by musical instrument workers) and therefore we will escape confusion by not dwelling upon them here.

The next illustration

THE DUTCH BRACE AND BIT OF 1596
(Fig. 182)

again shows the carpenter's brace in familiar wooden, 18th century form, as another relic of the unfortunate Dutch Expedition to Nova Zembla in 1596.

While still considering the purpose of these tools, let us glance next, by way of comparison, at a remarkable instrument for burning, rather than boring holes in wood, namely:—

THE WHEELWRIGHT'S BURNING IRON
(Fig. 183)

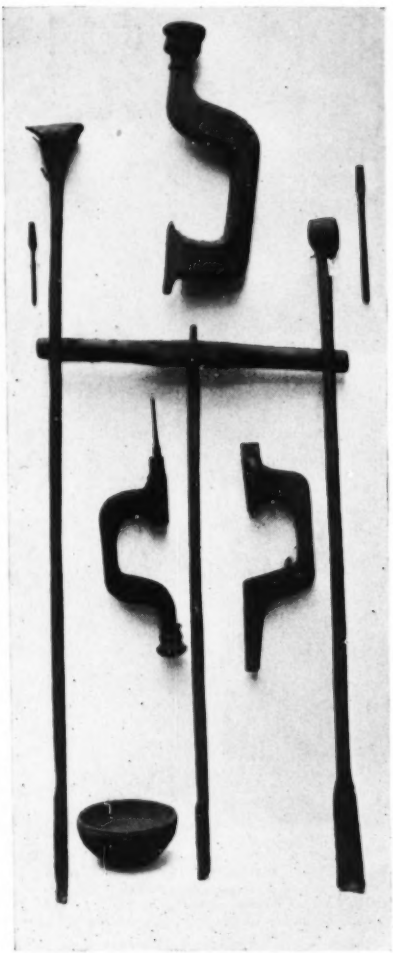


Fig. 182.—Dutch Brace and Bit of 1596

These ancient wooden "braces" or "bit stocks," one of which is mounted with a bit, and the cylindrical augers, with down-cutting horizontal, bottom-router blades, are relics of the Dutch Nova Zembla Expedition of 1596. In the three augers, probably ship carpenter's tools, the cylindrical blade, only clearly seen in the right-hand specimen, is unlike any of the other auger blades here shown. Its bottom inbend cuts vertically downward, but is not notched like the "nose auger," nor round

metal or hard wood. The "reamer bit," or "broach," appearing in many forms as cones or polygons, here shown as tapered shanks, with fluted sides, two specimens (lower left), made chiefly to enlarge or taper previous borings in metal, or as the abruptly-fluted "chamfer bit" or "countersink bit" (lower right), to countersink head-holes for screws or bolts, chiefly in metal, but sometimes by the carpenter in hard wood.

These latter tools, where used in wood, do not conspicuously pare into shavings, but rather grind to dust the sides of the hole.

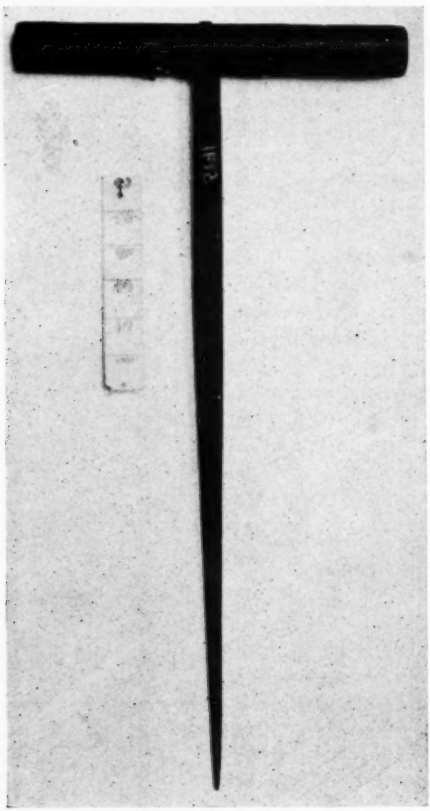


Fig. 183.—The Wheelwright's Burning Iron

This tool, a long, tapering, rectangular, wrought-iron point set through a wooden cross handle like an auger, is an old Bucks County, Pa., relic of the early or middle 19th century, made by a country blacksmith. According to the information of David Gehman, born 1852, Mennonite Minister and general craftsman, its point was heated red hot by country wheelwrights and wriggled and pressed through a piece of wood so as to produce a square hole to receive the upper square shank of a screw bolt.

a sharp rectangular spike, with wooden cross handle like an auger, used by the wheelwrights, when red hot, to burn square holes for the insertion of bolt shanks, and then pausing to realize the immense and universal importance of the boring tools in the building of ships and wagons, again reflect

pointed like the "spoon auger." It may be said to form a spoon with flat bottom.

The two cylindrical and unmounted brace bits, shown in this picture, are unfortunately too small for recognition. Photographed by kind permission of the Rijk's Museum, Amsterdam.

As with the modern tools already shown, two of the long auger shanks are ring-topped for handle insertion. The middle one is mounted with a releasable handle as shown in D, E, Fig. 161.

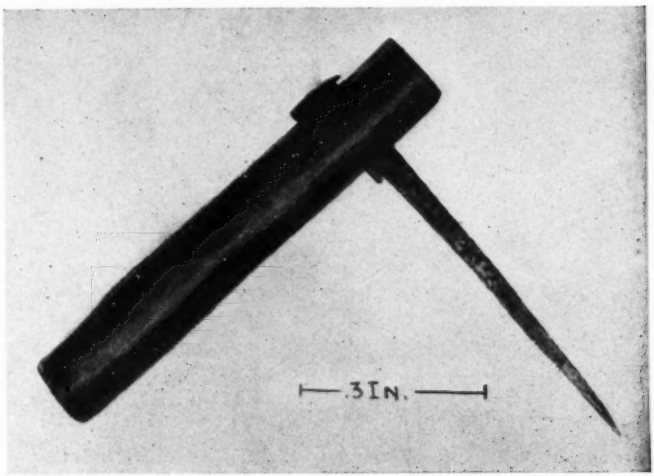


Fig. 184.—The Chinese Wood Punch or Reamer

This unique L shaped instrument, a rectangular tapering wrought-steel spike, riveted at right angles through the end of a wooden handle, was photographed in January, 1923, at Lingkiang, Kiangsi, China, from among the tools of a Chinese carpenter, by Mr. R. P. Hommel. According to information from the latter, in 1926, the Chinese use neither the auger, gimlet, or brace and bit, but otherwise bore all holes in wood (particularly the preliminary holes for the *iron nails* used in ship planking) with the Bow or Thong Drill or Pump Drill (Figs. 185 and 186). Besides which they sometimes, though rarely, employ this tool to drill, rather than bore, wooden holes for the insertion of dowels in joinery. The instrument, he learns, is never heated like the American Wheelwright's Burning Iron (Fig. 183) nor worked continuously like the auger, but is pounded down or hand pressed into the wood, and wriggled back and forth by the workman, so as to reduce the fibres to dust, like the reamer Fig. 181 (I) rather than to squeeze through them, without dust or shavings, like the brad awl (Fig. 160).

upon the surprising fact that the Chinese get along without the auger or gimlet. That they should have failed to discover the brad awl, and that they should satisfy themselves with the pump drill and the bow drill and sometimes squeeze large holes in wood by wriggling an iron spike therein, without employing the great boring tool of the West, might well astonish the American carpenter. Nevertheless, abundant evidence from China proves the fact. In the

Chinese Wood Punch or Reamer (Fig. 184)

we see a long, tapering, rectangular iron spike set at right angles through a wooden lever, which spike when wriggled back and forth in the wood, by said handle, does the work rather of a drill than a brad awl on a large scale, because it lacks the wedge-shaped point of the latter, besides which it probably works with far more danger of splitting the wood.

(To be concluded)

The London Survey Committee

How it Came to be Founded, Its Purposes and Achievements

By Percy W. Lovell

IT IS thirty-three years since the Corporation known as "The Guild of the Trinity House" submitted to the Charity Commissioners a scheme for the removal and destruction of the Almshouses in the Mile End Road, London (England), known as the Trinity College or Hospital, the only memorial in London of the days when the Guild was actually the British Navy. One effect of the agitation, that the proposed removal aroused, was the launching of the society with the modest but somewhat lengthy title of the "Committee for the Survey of the Memorials of Greater London"; since shortened to the more convenient if not so distinctive, "London Survey Committee."

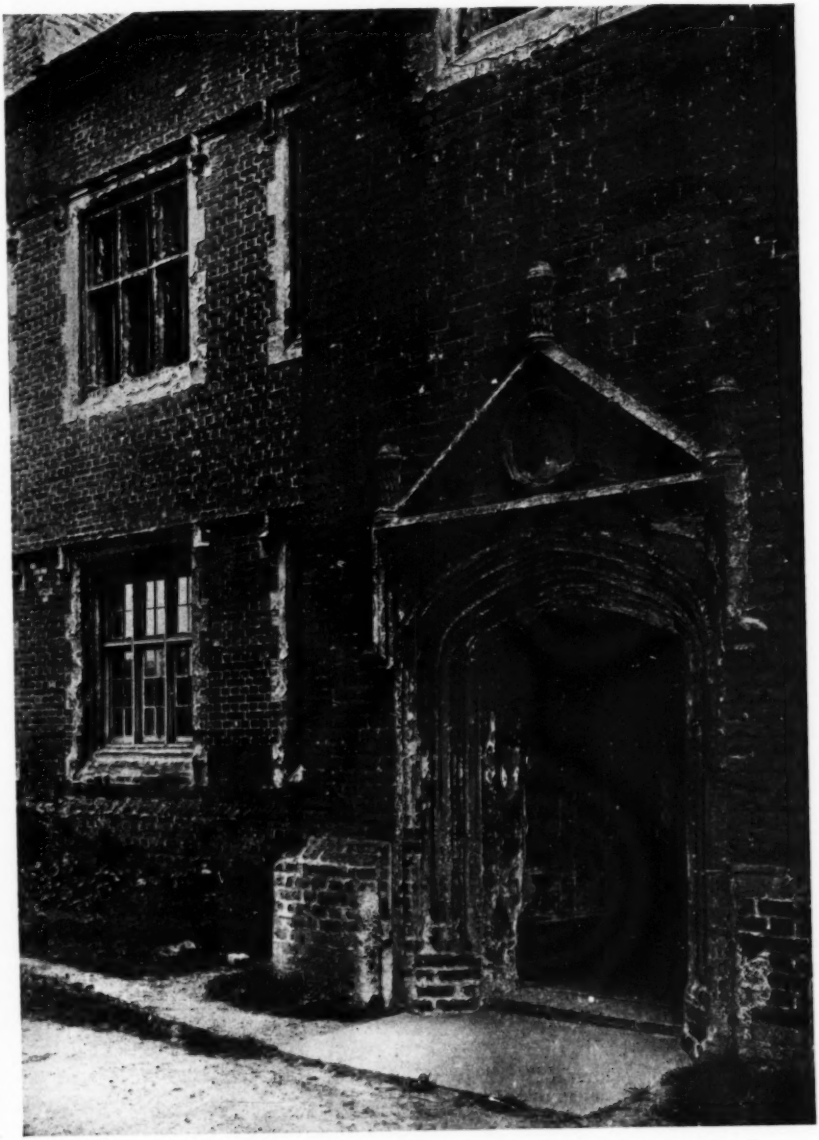
The members were persons who took an interest in the Great Capital of the British Empire, more especially on its archaeological and antiquarian side, that is to say, in the preservation of its records of the past. They were persons to whom London, as the late Marquess Curzon of Kedleston, one of our Presidents, said, was not merely a vast and purposeless aggregation of human beings, but a great historical monument, a unique and wonderful treasure house of the past and a place that had exercised a powerful influence on the lives of many nations.

The object of the Committee, as set forth in its earliest publications, was to take up certain areas of London and in them to register and record by drawings, photographs or other means, whatever was deemed of historic or æsthetic interest. The work was not actually confined to buildings only; any open space, any remnant of an old village green, any object of local life that had a definite external embodiment, or any interesting piece of handicraft, were it but a signboard or wrought-iron gate, came within the Committee's survey.

The aim was to draw attention to these things and if they were in private hands to get the owner's consent to registration; if under the guardianship of any representative public or semi-public authority, to encourage their maintenance for public purposes as National Trusts.

In the course of time many hundreds of valuable records have been collected and these are published periodically in a series of beautiful volumes. Actually there are two series, uniform in style and format, the one a register of the monuments, taken parish by parish, and the other, a record of individual buildings of special architectural and historical significance, and these latter volumes are referred to as "monographs." The parish surveys, however, illustrate a particularly important feature of the Committee's work, as they are produced in co-operation with "The London County Council" and the whole-hearted way in which that body has upheld the Committee's efforts, both in maintaining a high standard in its records and by throwing its influence into the scale in the interests of preservation, is amongst the most encouraging signs of the times.

Of the importance of the work there can be no question, seeing that even a growing public interest is unable in



Entrance Porch, Eastbury House, Barking

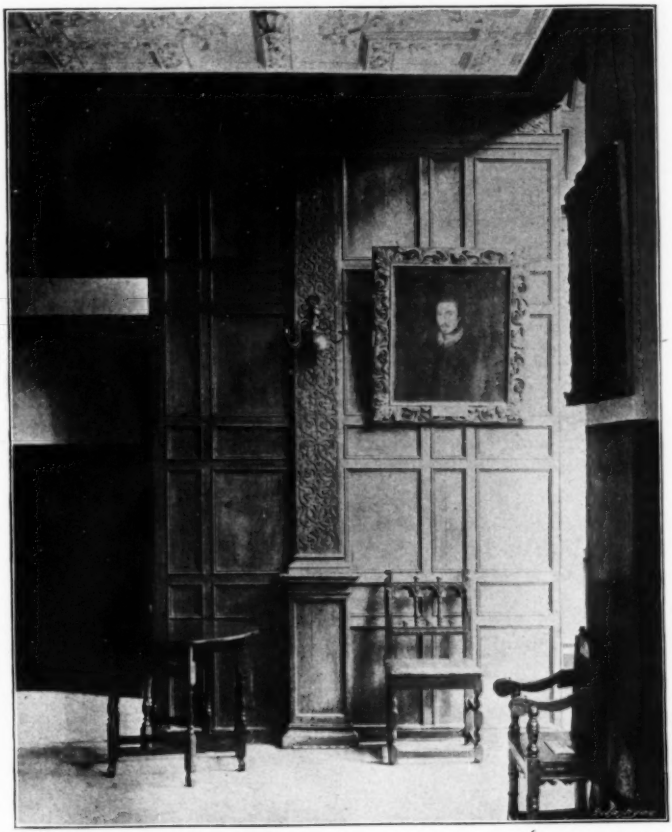
many cases to save historical buildings from grave menace and actual destruction; but the roll of membership does not reflect, as it should, the trend of public opinion towards the furtherance of its aims; a surprising fact, as a brief survey of some of the things the Committee has accomplished during its lifetime will show.

As has already been indicated, the first work undertaken was in connection with the preservation of the Trinity Almshouses in the Mile End Road. These are still standing and formed the subject of the first monograph written by the Committee, which has been followed by a number of others dealing with buildings of such great historical significance as "Crosby Hall," rejected by the City whose streets it had adorned for upwards of four hundred years, but now re-erected at Chelsea, close to the site of the country house of one of its most famous owners, Sir Thomas More. The old Palace at Bromley-by-Bow, swept away by the Education Authority to give place for a new school, although, on the urgent representation of the Committee, it repurchased a magnificent panelled room that had already been sold, and presented it to the South Kensington Museum. Here it has been reconstructed for the benefit and education of all who appreciate these things. "The Great House," Leyton, also, alas, but a memory of the past; "Brook House," Hackney and "Eastbury House," Barking, the two last still standing, of which "Eastbury," though now surrounded by a local housing scheme, was, through the instrumentality of the Committee, purchased for the nation. Of the smaller houses around London, "Sandford Manor" (one of the many reputed homes of Nell Gwynn) has been recorded and "East Acton Manor," also, while ecclesiastical buildings include the church of St. Helen, Bishopsgate, known as the Westminster Abbey of the City; the church of St. Mary, Stratford Bow, and that of St. Dunstan at Stepney.

While a volume of the "Register" is in course of preparation, that will tell the story of the Church of All Hallows Barking (by the Tower), the latest of the "Monographs" to be issued, related to "Cromwell House," Highgate, which is happily preserved and enshrines one of the most magnificent staircases of the period (the first half of the seventeenth century). Another "Monograph" that will especially appeal to readers of "Old-Time New England," will tell the story of the foundation of that old-time New Englander, Thomas Coram, known to all Londoners and visitors to London as "The Foundling Hospital."

Of the "Surveys of the Parishes of London," one, probably the most historic, with the exception of that of St. Margaret, Westminster, has been entirely completed. It relates to the parish of Chelsea and four volumes were required to achieve this result. The story of Westminster will occupy at least another four and so far only one has seen the light of day. Another riverside parish, at Hammersmith, was finished in a single volume and two others have also been completed.

Since the Committee started its labours, a new generation has arisen and there has been a profound change in the attitude of the public towards the historical monuments of the country. An important event has been the ap-



Corner of Panelled Room, Bromley by Bow

pointment of a Royal Commission empowered to produce a learned and detailed inventory of ancient buildings, county by county, somewhat on the lines of the "Survey of London," and its appointment was largely contributed to by the efforts of our members in influential quarters.

Acts of Parliament have been passed for the better protection of the more important buildings and the resources of a well-equipped Government department are directed to this end under the wise guidance of an Inspector of Ancient Monuments. In fact, a sense of civic pride is springing up at last in London, a consciousness that we have a city which, because it is a jumble of old and new, because it was never laid out like modern Paris, in a

single Plan, but has been allowed to grow up, any how, is one of the most picturesque cities of the world and this, in very spite of many hideous and barbarour incongruities. It is the more picturesque from the haphazard character of its upgrowing, the peculiar and at times incredible climate that it enjoys, and the startling hieroglyphics that are written by soot and smoke upon its surface.

LIST OF PUBLICATIONS

Monographs

1. The Trinity Hospital, Mile End. By C. R. Ashbee, M.A.
*2. The Church of St. Mary. Stratford, Bow. By Osborne C. Hills, F.R.I.B.A.
*3. The Old Palace of Bromley-by-Bow. By Ernest Godman.
4. The Great House, Leyton. By Edwin Gunn, A.R.I.B.A.
5. The Church of St. Dunstan, Stepney. By The Hon. Walter C. Pepys.
6. Brook House, Hackney. By Ernest Mann, M.S.A.
7. East Acton Manor. By The Survey Committee.
8. Sandford Manor, Fulham. By W. A. Webb, A.R.I.B.A.
9. Crosby Hall, Bishopsgate. By Philip Norman, F.S.A., LL.D., and W. D. Caröe, F.S.A., F.R.I.B.A.
10. Morden College, Blackheath. By T. Frank Green, A.R.I.B.A.
11. Eastbury House, Barking. By The Survey Committee.
12. Cromwell House, Highgate. By Philip Norman, F.S.A., LL.D.

*Out of print.

The Register

1. The Parish of Bromley-by-Bow. By C. R. Ashbee, M.A.
2. The Parish of Chelsea, Part I. By Walter H. Godfrey, F.S.A.
3. The Parish of St. Giles-in-the-Fields, Part I. By The London County Council.
4. The Parish of Chelsea. Part II. By Walter H. Godfrey, F.S.A.
5. The Parish of St. Giles-in-the-Fields, Part II. By The London County Council.
6. The Parish of Hammersmith. By The Survey Committee.
7. The Parish of Chelsea, Part III. By Walter H. Godfrey, F.S.A.
8. The Parish of St. Leonard, Shoreditch. By The London County Council.
9. The Parish of St. Helen, Bishopsgate, Part I. By M. Reddan and A. W. Clapham, F.S.A.
10. The Parish of St. Margaret, Westminster, Part I. By The London County Council.
11. The Parish of Chelsea, Part IV. By Walter H. Godfrey, F.S.A.

(*In preparation.*)

12. The Parish of All Hallows, Barking. By The Survey Committee.
13. The Parish of St. Margaret, Westminster, Part II. By The London County Council.

These vary in cost from £0:10:6 to £2:2:0.

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